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music magazine

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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN
THE MUSICAL WORLD



MILDRED
DILLING

MILDRED DILLING, concert harpist, spent the summer in Hollywood, where she made a picture for Artists Films, one of a series of educational shorts featuring twenty-four of the leading concert artists of the country. While Miss Dilling was completing her

feature, José Iturbi was registering his piano playing on another stage. Artists to follow them at the studio were the Coolidge String Quartet, Vladimir Horowitz, Albert Spalding and others. During her Hollywood stay, Miss Dilling was the guest of Madame Nina Riviere, whose next-door neighbor is Deanna Durbin. Miss Durbin took her first lesson from Miss Dilling on a harp given her by her producers, on her last birthday. Miss Dilling gave several harp solos at the wedding of Alec Templeton and Mrs. Juliette Vaiani on August 25th.

THE NATIONAL SYMPHONY ORCHESTRA, conducted by the widely admired Hans Kindler, will open its tenth season in Constitution Hall, Washington, D. C., November 6th.

ARTURO TOSCANINI will conduct his first concert of the season with the NBC Symphony Orchestra at Carnegie Hall on November 23rd, in a memorial tribute to Alma Gluck, American soprano and wife of Efrem Zimbalist, who died two years ago. The entire proceeds of the concert will go to a memorial unit to the singer in the new building of the Roosevelt Hospital, to be erected next year.

DOM LORENZO PEROSI, director of the Sistine Chapel Choir, has optimistically composed a "grandiose Te Deum" to be sung as soon as the war ends. At the outbreak of hostilities, the famous composer retired to the Monastery of St. Benedict in Subiaco, near Rome, where he completed this latest work.



DOM LORENZO
PEROSI

OLGA SAMAROFF STOKOWSKI and her associate, Harriett D. Johnson, gave the first of the series of ten lectures comprising the Layman's Music Courses at Town Hall, New York City, on October 17th. The subject of discussion, this season, is "The Evolution of Symphonic Music."

MYRA HESS, famous English pianist, wrote her manager, Annie Friedberg, early in August that her concerts at the National Gallery in London had continued up to that time.

IGOR STRAVINSKY has dedicated his "Fourth Symphony in C" to the Chicago Symphony Orchestra in honor of its fiftieth anniversary, this season, and will conduct the work at the Thursday-Friday concerts for November 7th and 8th. Other composers who will take part in the orchestra's approaching Golden Jubilee are: Sergei Rachmaninoff, who conducts the first Chicago performance of his choral work, "The Bells"; Alfredo Casella, Georges Enesco, Roy Harris, Zoltan Kodaly and Darius Milhaud.

CARNEGIE HALL, world famous music center in New York City, announces 1940-41 as its Golden Anniversary Season. Fifty years ago, the late Andrew Carnegie, inspired by Walter Damrosch, erected the great stone building as "Music Hall." And seven years later, the board of directors christened it Carnegie Hall, after its foremost benefactor, as a tribute to his foresight and generosity.

THE ST. LOUIS SYMPHONY ORCHESTRA, under Vladimir Golschmann, with Jascha Heifetz, Vladimir Horowitz and José Iturbi among the soloists for the year, opened its season on November 1st, in St. Louis, Missouri. Sir Thomas Beecham will be conductor on December 13th and 14th.

JORGE BOLET, young Cuban pianist, gave a recital at Town Hall, New York City, October 29th, as winner of the Josef Hofmann Award of the Curtis Institute of Music, which carries a Town Hall concert as its prize.

GRACE MOORE will sing the rôle of Flora—in Italo Montemezzi's opera "L'Amore dei Tre Re" ("Love of Three Kings") for the first time, this fall, with the Chicago City Opera Company. The composer will conduct the initial performance, November 23rd, at the Chicago Opera House.

PRIZES OF \$250 AND \$150 are offered by the Sigma Alpha Iota sorority for a work for string orchestra and one for violin, viola or violoncello solo with piano accompaniment by American-born women composers. Entrances close February 1, 1941, and further information from Mrs. Merle E. Finch, 3806 North Kostner Avenue, Chicago, Illinois.

PRIZE OF FIFTY DOLLARS for a musical setting for a State Song for Wisconsin. Poem and particulars may be had from M. R. Pollack, Mayor's Office, Milwaukee, Wisconsin.

A PRIZE OF ONE HUNDRED DOLLARS for the best Anthem submitted before January 1, 1941, is offered under the auspices of the American Guild of Organists, with the H. W. Gray Company as its donor. Full information from American Guild of Organists, 630 Fifth Avenue, New York City.

IGNACE JAN PADEREWSKI, with his sister, expects to spend the coming year at his ranch in California. He left Lausanne, Switzerland, on September 24th, to motor through France and Spain en route to Lisbon, thence to sail for the United States.

THE STATE UNIVERSITY OF IOWA held the First Annual Iowa Radio Conference at Iowa City, from October 17th to 19th, when such subjects as Musical Programs, Dramatic Scripts and News Broadcasting were discussed. This university was one of the first to own and operate its own radio station, WSUI, a fulltime educational station.

PATRICIA TRAVERS, eleven-year-old violinist, who has been featured soloist with such well known orchestras as The New York Philharmonic-Symphony Society, the Chicago Symphony Orchestra and the National Orchestral Association, makes her screen début in "There's Magic in Music", Paramount's picturization of the National Music Camp at Interlochen. Little Miss Travers displayed unusual talent as a comedienne, according to Hollywood authorities.

SERGE PROKOFIEFF, Russian pianist-composer, has completed "a folk musical drama" entitled "Semyon Katko" which had its première in Moscow on June 23rd.

A NEW CHAMBER MUSIC SOCIETY OF PHILADELPHIA was recently organized to sponsor a series of six concerts by the Curtis String Quartet during the coming season, to take place in the foyer of the Academy of Music.

FRANZ BORNSCHNEIN, Baltimore composer and member of the Peabody Conservatory of Music faculty, recently won the Wisconsin Hymn Contest sponsored by the Milwaukee Midsummer Festival Commission. The prize composition is a choral treatment of the verses entitled "To Thee, Wisconsin."



FRANZ
BORNSCHNEIN

MUSIC WEEK at the New York World's Fair, during September, featured the works of such American composers as George Gershwin, Irving Berlin and Elmo Russ. One of the highlights of the festival was the ensemble recital of one hundred and sixty pianists at eighty pianos, conducted by Frank O. Wilking, director of the Wilking Foundation of Music in Indianapolis. October 13th was Ferde Grofé day.

JOSEF HOFMANN began his fifty-fourth season with a recital in Seattle, Washington, on October 10th, the first of a series of concert engagements that will take the pianist on a coast-to-coast tour.



SUZANNE
STEN

SUZANNE STEN, beautiful European mezzo-soprano, who has met with immense success abroad, will make her American operatic début with the San Francisco Opera and the Chicago Opera, during the coming season.

ISH-TI-OPI, American Indian baritone, born in Oklahoma of a Choctaw Indian mother and an English father, gave his second New York concert in full Indian costume, at Town Hall, October 26th.

ELIZABETH ZUG, pianist and native of Philadelphia, who made a sensational début in Town Hall, New York City, in 1938, gave a second recital there this season, on October 9th.

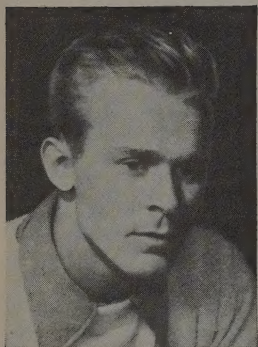
CHARLES CHAPLIN (the creator of the moustache à la dictator) has written a prelude to his new satire, "The Great Dictator." As transcribed by Meredith Willson, it was given its world première August 27th, during the Exposition series of concerts held in the Treasure Island Coliseum.

(Continued on Page 792)

Scoring a Success

By

Blanche Lemmon



FREDERICK WOLTMANN

Whose works have been played by orchestras in Switzerland and Belgium.

IMAGINE A YOUNG ARCHITECT who, after designing innumerable plans, never had an opportunity to see them emerge in concrete form. When asked if his designs were good, what could his answer be? The only reply possible is that they looked well on paper.

Or imagine a youthful playwright who never has seen his plays produced or never even has

heard the lines spoken aloud. Would his plays, if acted by talented performers, evoke in listeners the emotional reactions he had expected? Well—they seemed to bring out his meaning clearly, when he read them over silently.

Just how wrong our hypothetical architect or playwright might possibly find himself is, of course, equally as true of a young composer. The composer fashions and contrives; he hears in his mind the themes, and the weaving of parts and of color; and believes he has said in his chosen musical form the things that he meant to say. But has he? To know the definite answer to that question he must, as a member of the audience, hear that composition performed. In the early stages he is an experimenter, half imitator, half originator, groping toward adequate expression of his musical ideas; and his task—then and even later—is never an easy one. Music, the most abstract of the arts, is not a medium in which one can speak ably and with a degree of distinction after studying rules and reviewing precedents. And, like the other written arts, it frequently amazes its creator by sounding completely foreign, in performance, to the notes he conceived and put down on paper.

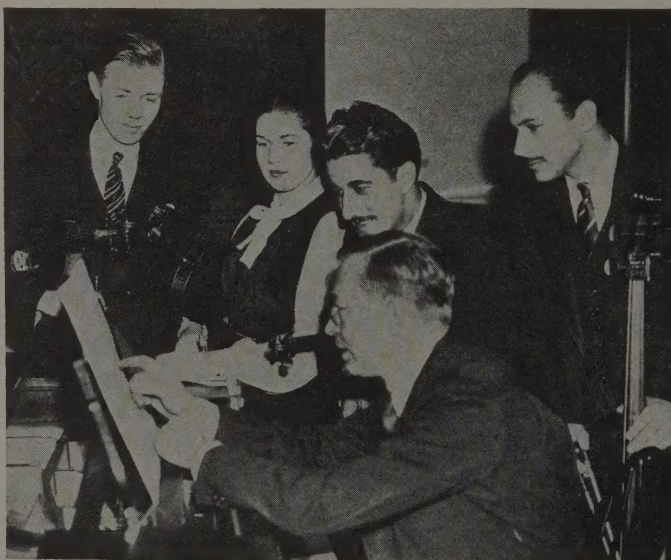
Have we in this country been sympathetic toward the aspiring young composer? This question will invariably arouse endless argument in the musical world, almost as soon as it is uttered. Yes, says one faction, the young American composer has been helped, even indulged, as has no other in history. Witness tragic vicissitudes endured by composers of earlier centuries. No foundations were created to help them; there were no countryside retreats established, where they might be free from noise and distraction. Those young persons struggled along as best they could, or occupied the position of underlings; many of

them wrote under frightfully depressing conditions. But they had something so vital to say, musically, that no circumstances could keep them from saying it.

No, says the other faction, we have not been duly sympathetic. Spending some money in a young composer's behalf will never solve his problem. Never forget that even the poor fellow who suffered the indignities inflicted upon him by the courts of Europe had an advantage, musically, over our young aspirants of to-day: he heard his works performed; he had an opportunity to hear and to judge what he had written; and thus he grew. Even when you pave a composer's path with roses, you haven't given him the things he most needs and wants—a hearing. To persist in worshipping at the shrine of foreign and time tested music and neglecting his output is the most crippling thing that can be done to him.

A Modern Musical Laboratory

While this controversy has been recounted in hundreds of thousands of words—and has become a euphemistic version of a children's We



DR. HOWARD HANSON

With a group of students at the Eastman School of Music.

have, We have not, We have too, argument—one musical laboratory in the country has been too busy remedying the matter to waste time in discussion. Instead of working with words, it has been working with splendid facilities and equip-

ment to meet young composers' needs, and, what is more, to produce telling results. As efficiently as a scientific laboratory is fitted out with test tubes, retorts, scales and other necessary apparatus, so this musical laboratory is fitted out with a symphony orchestra, a ballet, an opera department, a recording system, a choir, and several ensembles: vocal, string and wind. Soloists, too, are available, as well as listeners and critics. Here it is that all types of compositions are tested from the smallest and most unpretentious to the largest and most intricate. Nothing need be shelved to wait patiently for performance when and if opportunity knocks; for opportunity is standing by, ready.

Since 1925 the works of one hundred and twenty-six student composers have been performed here, and the works themselves have numbered two hundred and one. Considering the fact that composition is so definitely a custom-built product and not one adapted to mass production, these figures tell an arresting story. So too, do the students, with their compositions, who go out from this laboratory to pick up plums in the way of prizes, awards, positions, and prominent places on the symphony programs of the country. To give just a few of the highlights from this impressive record: the Prix de Rome, in four out of the last eight years has been awarded to young men who first heard their works here; the Guggenheim Prize has recently been claimed by another, the Henry Hadley Prize by still another. So also were the National Broadcasting Company's Chamber Music Prize, the Cromwell Prize and the New York Philharmonic-Symphony Society award of one thousand dollars.

Because you may have heard of these young winners and are certain to hear more about them in the future, we list them for you. In the order of the prizes named above they are: Herbert Inch, Kent Kennan, Frederick Woltmann, Hunter Johnson, David Diamond, Homer Keller, George McKay, and Gardner Read, winner of the last two. Each musical season also finds many student compositions from this laboratory played on

the programs of the country's eminent symphony orchestras. During one week such representation amounted to twenty-eight works.

This remarkable laboratory is part of the Eastman School of Music of Rochester, New York, as you probably know; for because of results and prestige gained there, in the field of composition, the School's name springs to mind whenever young American composers are mentioned. That this should be so is gratifying to its dynamic director, Howard Hanson, for he is enormously interested in that phase of the work and is, of course, identified with it. But to have it said that the School specializes in composition, as has been implied, just because he and its festivals are devoted to the promulgation of American music, does not, he points out, portray the School in its true light, or give fair

treatment to its other fine departments. To clarify the matter, the aim of the School has been to offer its students a balanced curriculum which enables each to follow his chosen line of work in departments (Continued on Page 776)

The Middle Years

WHEN, AT THE ZENITH of her career, Ethel Barrymore appeared in Sir Arthur Pinero's serious play "Mid-Channel", she portrayed the dangers of the middle years in really magnificent fashion. She could not, because of the limitations of the drama, however, bring out the blessings which come to those who have prepared for this intensely interesting epoch in our little human cavalcade and find in it one of the things which make our earthly experience worth while.

The average span of life has increased over one hundred per cent in the last century. We can all count upon twice as many years as did our great grandfathers. Modern domestic and industrial machinery, as well as improved economic conditions, have doubled our leisure hours. Thus, our country has developed an entirely new problem for those in middle years, the eventful moments in mid-channel when our days become either a succession of delightful, exciting experiences or a desolate dreary waste of precious time.

All over this blessed land of ours, there are at this moment thousands of people who are miserably but needlessly lonely. "Why?" you ask. Well, because of a failure to provide for the middle years.

Life is a game either of progressive interests and new friendships or the lack of them. There is a great art in making new friends at younger age levels as we progress. There is nothing more revivifying than this practice. Keep in contact with youth and what youth is thinking and your middle years may escape dreariness. Read the worth while books of the newer generation, learn why the youngsters like the new pictures, new styles, new everything, including the newer music.

There is nothing more pitiful than a person in middle life without a worth while avocation or hobby—something to keep the boat moving onward all the time. We have seen large numbers of men and women who seem to be drifting through these years like derelicts upon a foggy becalmed sea.

Once, during a week spent at a famous hotel on the French Riviera, we saw day after day groups of bored and cheerless middle aged people, who for months had been wasting their time hour after hour, at silly games under the mistaken idea that they were having a good time.

Mothers, after the fledglings leave the nest, to raise families of their own, often become objects of sympathy, standing with empty hands, wondering what to do next;

with no occupation, no absorbing hobby, no renewed initiative, no profitable avocation, they drift into trifling card parties, Kaffeeklatches, or inconsequential clubs and burn up their hours over the fires of gossip and scandal. Added to this is usually an onslaught of rich food producing obesity, lethargy and all its evils. Lobster Thermidor, Pate de Foie Gras Canapes, Creamy pastry marvels follow each other until their victims become tragic figures of uselessness and decrepitude.

Not so, those who busily engage themselves in those occupations which may benefit themselves and others. Such have found the one great solution as we have said, in the companionship of others and in an avocation that leads to some purposeful end. Games and sports are useful when they are competitive, but they are not nearly so remunerative as an avocation which gives one the sense of real accomplishment, certain attainment and advancement.

That is the reason why in these days of vastly extended hours for leisure, students of the problem are advocating music, the all year round avocation. Music as a study is more thrilling than ever. The radio puts us in touch with its most recent attainments in the art and gives us an incessant stimulus. Music is as satisfying as it is entertaining. Most of all, it is not monotonous because of its variety and its demand upon the attention

to insure accurate, artistic performance. All honor to those who spend their time knitting for charity or for the brave men at the front. Yet knitting and similar avocations become automatic, manual tasks. It is perfectly possible to carry on a conversation and knit at the same time. The mind therefore is not taken away from the humdrum of life with its monotones, its worries, its pettiness, or its fears or its modern war horrors.

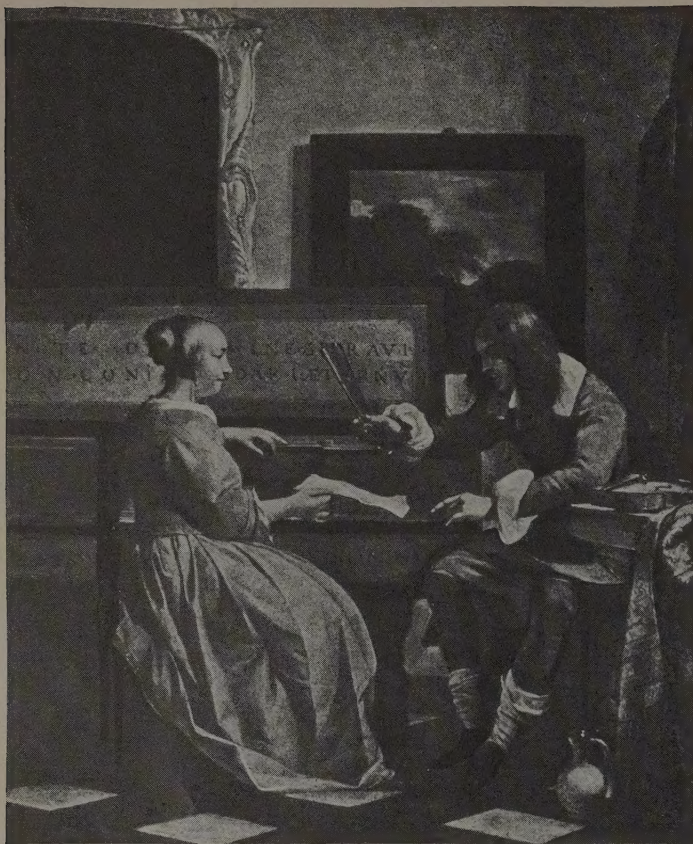
When one is engaged in playing a piece with proper artistic presentation, it is literally impossible to think about anything else. The mind is, therefore, rested, refreshed and recreated. If you have music as an avocation you will get a great deal more from it if you plan your work ahead, so that you can accomplish a definite purpose. Make it a little course in Bach, or in Beethoven or in Chopin or in salon music, or in theory or in musical history.

Well do we remember in our childhood a very fine lady whom our grandmother used to visit. We were told that her husband was dead, her children had left home and she had "nothing to do." In the long twilights she sat at a front

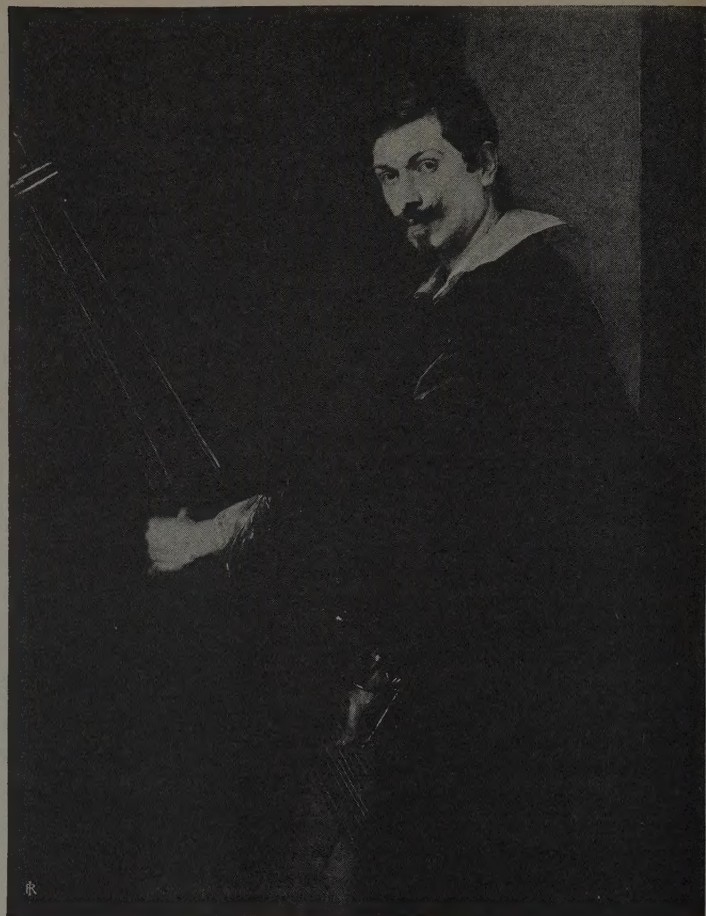
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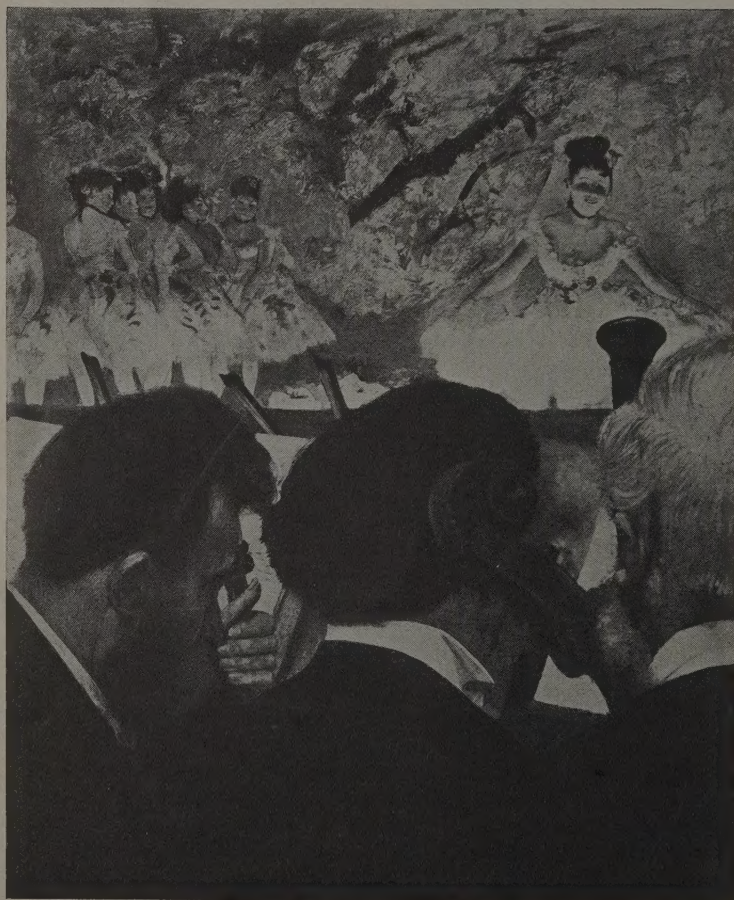
THE CHARM OF MUSIC IN MIDDLE YEARS



THE MUSIC LESSON by Gabriel Metsu



A MADRIGAL by Van Dyke



BALLET IN THE OPEN AIR by Edgar Degas



YOUNG GIRLS AT THE PIANO by A. Renoir

Great Painters and the Art of Music

By

Verna Arvey

"AS MUSIC IS THE POETRY of sound," declared James McNeill Whistler, "so is painting the poetry of sight, and the subject matter has nothing to do with harmony of sound or of color. Art should be independent of all claptrap, should stand alone and appeal to the artistic sense of eye or ear without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism and the like. All these have no concern with it, and that is why I insist on calling my works arrangements and harmonies."

Indeed, there has long been known to be a profound sympathy between artists and musicians; they are working for a common artistic goal even though they express themselves in different mediums. But mere sympathy is not the only bond between these arts, for their histories have run parallel throughout the centuries.

The Renaissance

Before 1200 A.D., both art and music were connected with the church. Gregorian chants and scales balanced the arts of stained glass, illuminated books and classic sculpture and architecture. At the beginning of the Renaissance (about 1200) ornate Byzantine art paralleled the development of polyphony. About 1400, the True Renaissance, subjects for paintings became non-religious, and the Troubadours appeared on the scene with their secular songs. In the countries where artists painted with extreme detail, there was a purely intellectual trend in music, with involved counterpoint and puzzle canons.

By 1700, music and art were first designed for and dedicated to the nobility. When court life became formal and precise, both music and art reflected that formality. And with the dawning of the Romantic movement, after 1800, painting and music became more personal, less intellectual. This period was followed by the impressionistic era both in art and in music, when an entirely different, non-realistic technic was used. Ultra-modern, cacophonous music of a later period had its counterparts in cubism and surrealism, when art and music broke formal bonds, and the aim of artist and musician became the expressing of his own creative imaginings rather than literal reality.

To-day we find that self-expression as the ultimate goal has practically run its course, and that artists and composers—formerly revolutionary—are returning to the purer, more classic forms. They are looking to the outside world for subjects and themes, realizing that to understand is to love and to enjoy, that in the eyes and ears of the audience the familiar is the most dear. Both artist and composer are aware at last that one can be original without being fantastic to the point of ridicule.

Essentials in Art and Music

The similarities in art and music are basic; the same technical elements enter into both forms of creative expression. Artist and composer must carefully consider rhythm, balance, design, spirituality, thematic character, counterpoint, line and unity. And finally, from an audience viewpoint, the emotional reaction is the same. One who looks at a masterpiece of painting may

term it "symphonic" and feel himself "enveloped by some immense orchestral surge and ebb of emotion." Whistler called some of his paintings *symphonies*, as well as *arrangements* and *harmonies*.

The likenesses between the arts are far more than superficial, as is true also of the personalities of artists and composers. On looking through a collection of self portraits by famous artists, one observes how many took pride in being musical, posing frequently with such instruments as the harp, the violoncello, or the ever popular lute.

And, indeed, the lute played an important rôle in the career of Leonardo da Vinci. He was a precocious youth with amazingly varied talents. He played the lute exceedingly well, singing with it "most divinely" and improvising both words and music. As a young man of thirty he fashioned a silver lute in the shape of a horse's skull, which so pleased Lorenzo de Medici that he sent the artist to Milan to play before the Duke, for whom music had especial charms. The Duke in turn was captivated, and thus a silver lute was actually the means of bringing Leonardo into the service of the Duke of Milan.

Music appears to have played an essential part in the home life of the early Dutch masters, judging from the many paintings entitled "A Music Party" or "Musical Party" and showing young and old playing and singing in obvious delight. The earliest known signed and dated painting by Rembrandt is entitled "Musical Party." Done in 1626, when the artist was just twenty, it portrays his father playing the violoncello, his sister singing, and himself plucking a small harp as his mother listens.

And Jacob Maris, known as the greatest of the Hague School, made a water color of a "Girl at the Piano" in which the young musician appears to be engrossed in her playing. Gerard Terborch (born in 1617) painted little masterpieces depicting Dutch life and manners of the middle class; for example, "The Music Lesson"—of which there are several versions in various museums—"The Mandolin Player", "A Music Party", "The Officer and the Trumpeter", "Young Lady Playing a Lute", "Lady Playing the Theorbo" and "The Concert."

Franz Hals is well known for his "Laughing Boy with a Lute", "Girl Singing from a Book" and "Singing Boy with a Violin." And yet another "Musical Party" is the subject of a painting by Peter de Hooch. One of Gabriel Metsu's most genteel canvases, "as fragile and delicate in tone as it is in anecdote," is "The Music Lesson." Metsu evidently took delight in musical settings for also from his brush are "The Amateur Musicians" and "The Music Party." Vermeer's "Lady at a Spinet" is rich in detail, and his "Girl with a Flute" looks quite intriguing in a decorative

Chinese hat. Also by Vermeer are "The Concert", "Lady and Gentleman at a Spinet", "The Music Lesson" and "Lady with a Lute."

Gainsborough Inspired by Music

Gainsborough is perhaps the most outstanding example of a painter literally *absorbed* in music. Far from being a mere diversion from painting, Gainsborough's music was his real inspiration, if we are to believe his own words. Certain of his portraits, he related, were actually painted to music. Despite the fact that portrait commissions supplied his chief support beyond his wife's not inconsiderable income, he wrote: "I'm sick of portraits, and wish very much to take my viol-de-gam and walk off to some sweet village where I can paint landscapes and enjoy the fag end of life in quietness and ease, but these fine ladies and their tea drinkings, dancings, husband-huntings, etc. will fob me out of the last ten years."

Thicknesse, who claimed to have discovered Gainsborough, bought a picture from him in his earlier years and loaned him a fiddle for, said Thicknesse, although he had always loved music, he had never before played a musical instrument. By the time the fiddle was returned, the artist had made such a proficiency in music, that I would as soon have painted against him, as to have attempted to fiddle against him." Gainsborough not only enjoyed going to concerts, but also gave recitals occasionally in his own home. Apparently, music was a never failing passport to his affections, for he "considered a good musician as one of the first of men, and a good instrument as one of the noblest works of human skill. All the hours of intermission in his profession he gave to fiddles and rebecs. He was so passionately attached to music that he filled his house with all manner of instruments, and allowed his table to be infested with all sorts of professors, save bagpipers. He loved Giardini and his violin; he admired Abel and his viol-di-gamba; he was in raptures over a strolling harper who descended from the Welsh mountains into Bath." Indeed, his chief companions at Bath were such musicians as Charles Frederick Abel, Giardini, Fischer, the singer Eliza Linley and a number of theatrical people whose portraits he painted.

Melodious sounds seem almost to have woven a spell over Gainsborough. Smith once found Colonel Hamilton playing so exquisitely to him on the violin that the artist exclaimed, "Go on, and I will give you the picture of the 'Boy at the Stile', which you have so often wished to purchase of me." The Colonel proceeded, and Gainsborough stood in speechless admiration, with tears of rapture on his cheeks. Hamilton then called a coach, and carried away the picture.

Goya, who was said to have had a fine singing voice, painted the "Pilgrimage to San Isidro" in which the pilgrims, led by a guitarist, are singing. And Velasquez painted vagabond musicians.

Ingres, French artist of Napoleon's day, was paid little for his portraits in his early art years and unfortunately was not able to keep what he earned. Often, when he spent it on some rare curiosity instead of food, and his wife asked the reason for such folly, he replied that at dinner time he would play such lovely music on his violin that they would forget (Continued on Page 778)

Practicing on a Mental Keyboard

By
Allen Spencer



ALLEN SPENCER

DID YOU, AS A SERIOUS student of music, ever visualize a mental piano keyboard?

Every pianist, who has appeared in public for any amount of time, is confronted with the problem of keeping in good form for each concert. Forced as he is to spend long days in travel, in Pullmans and hotels, with no piano available, he must devise some other form of practice.

Experience soon teaches him that his physical mechanism—the so-called technical side of his playing—as a rule remains in fair condition, and often improves, with the daily two hours before an audience. The enforced release from practice frees the muscles, makes them more elastic. On the other hand, the musical mind soon shows the lack of daily discipline, and becomes amazingly de-vitalized. Unless drastic means are employed to insure alert musical thought, disaster ensues.

Hence, almost every seasoned pianist will have worked out, for himself, his own routine for exercising his musical mind in order to direct, with confidence and clarity, his physical apparatus before an audience.

The teacher of advanced piano playing, who hopes to prepare at least a few of his students for a concert career, faces an interesting problem in helping them establish habits of thought which will enable them to appear before each new audience with composure and confidence. Obviously, this is no work for the novice. Only those students, who are musically well grounded and are masters of thoughtful study at the keyboard, are ready for the intense concentration needed to make mental music study anything but a slovenly procedure.

There are four definite approaches to piano playing which, at first, are quite apart from the emotional side, although later the four must merge with the emotional if a genuine interpretation is to be achieved.

Four Approaches to Piano Playing

The first approach is through the musical mind, building up its capacity to retain every fact concerning the composition at hand. The word *every* must be taken literally. As Ossip Gabrilowitch once said, "There is really no such thing as detail. A performance either *is* or *is not*."

It is a slow process, even for the most gifted student, to attain this mastery of the harmonic and melodic lines and their relation to each other, together with the dynamic indications of the composer.

The second approach is, of course, the aural—through the pianist's ear. The student must train himself to listen so attentively that the slightest misreading in another's performance of a work he has studied will be instantly noted.

The third approach, the visual, the relation of the eye to the keyboard, is important, but not of such vital importance as the first two. Most pianists find the ability to watch the keyboard as they play a great asset, and many difficult passages may be made more secure by reading them off the keyboard. However, the several excellent blind pianists whom I have heard, prove that this is not an absolute essential. We have no feeling of insecurity when we hear an Alec Templeton performance.

The fourth approach, the purely technical, used to be stressed as the all important one for good piano playing. We will never come to the point, I hope, of neglecting the technical side of pianistic training. However, we are only now beginning to understand how much more rapidly this technical mastery grows, when it is merged with our other faculties, and when every movement toward the keyboard is actuated by an interpretative purpose and a desire for tonal beauty.

The First Steps Away from the Keyboard

When all these things are considered, it is evident that no student, no matter how musical he may be, or how much natural facility he may possess, can begin accurate mental study away from the keyboard until he has developed a reasonable maturity and routine.

The entire absorption of a new text, away from the keyboard—as the instance when Von Bülow was obliged to learn a Tchaikowsky Concerto aboard a train on his way to the concert—is hardly desirable in the case of a student. The coordination of the passage, its harmonic basis, its shape and the number of notes the defined hand will cover at one time, with the muscular action to be used in performance, demands the use of the keyboard at first. Trouble is saved, later, if careful thought is given to the exact fingering to be used, from the very beginning. A bad fingering, employed only for a few days, is almost certain to obtrude itself when least expected.

Therefore, it is wise to use some composition already well learned as a practical start to proper mental study. Choose, if possible, a num-

ber that is soon to be played in public. If, at first the student can be advised to use the hitherto wasted half hours that he spends upon street cars for this purpose, its practicality becomes evident at once. And a student who is made to understand the complete difference between a passage the mind knows in minute detail, and one which is merely felt by the fingers, has taken a great stride in his musical study. The sensible student will select for this mental study some rather brief composition which is sufficiently complicated to offer genuine exercise for the mind. Likewise it should be a work of such musical depth that both the mind of the student and that intangible thing we call "soul" will grow, as a result of the detailed study that is to be done.

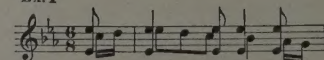
Brahms' "Cradle Song" Intermezzo

A composition which would be useful at this point is the beautiful "Cradle Song" *Intermezzo Op. 117, No. 1, in E-flat major*, by Brahms. The thematic material in this *Intermezzo* is comparatively slight, but it is used with such variety such subtlety and finesse that it cannot be successfully played until every slight change is completely registered in the pianist's mind.

It must be taken for granted, of course, that these slight differences in text have already been worked out in detail at the keyboard, but it is very difficult for even the most experienced teacher, listening, to tell whether a musical pupil is really thinking a passage or merely feeling it. Nevertheless, even a few days of thinking, definitely, away from the piano, is almost certain to produce a clarity of musical thought, which though not definable in words, is surely there.

In this *Intermezzo*, one of the slight changes that is difficult for the student, who avoids all mental effort, is the difference in rhythm between measures three and fifteen. In Measure 3 the accompanying E-flat octave is in six-eighth rhythm.

Ex. 1



In Measure 15, the octave changes into three-four rhythm.
(Continued on Page 774)

Vocal Training from a Famous Master

A Conference with

Zinka Milanov

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Distinguished Soprano
Leading Soprano of The Metropolitan Opera

Secured
Especially
For
THE ETUDE
By
Rose Heylbut



ZINKA MILANOV in "Turandot"

stage, as "theatrical entertainment." We, to-day, who regard "Parsifal" as the most reverent portrayal of spiritual mysticism and compassionate humanity, must be grateful to the pioneering spirit of those artists of 1903, and I am proud to have had the torch of our art handed on to me by one of them.

The three years that I studied under Mme. Ternina were of immense help. Ternina had definite theories of her own about the voice, and for me, at least, they have had excellent results. Never was I allowed to sing *forte* unless, of course, the music expressly indicated it—and during my early years of work, she saw to it that I sang no music which did. All work, all practicing was done *piano*. Actually, there is no need to practice *forte*. Everyone can produce loud tones without practice. The art of singing lies in developing the voice so as to sustain phrases, to envelop the musical line tonally; and the strain of too much loud singing defeats this.

Another thing I learned from Ternina was to guard against forcing the middle register. We have all observed a tendency, among certain schools of singing, to bear heavily on the middle voice, approaching the upper register with much more care—the explanation being, perhaps, that the middle range is more "natural" and has more endurance. This is a great mistake. It is precisely through care of the middle voice that the higher range is both acquired and maintained. If the middle voice is in good condition, the higher tones develop far more naturally and freely. Never force the middle range, and never sing *forte* unless the musical indications actually seem to call for it.

Mme. Ternina devoted the first year of study entirely to placing my voice, and helping me to secure a feeling of ease in all tones. She worked in an interesting way. One day, we concentrated on the middle voice exclusively. Note by note, I worked through the octave from middle-C upwards, singing the tones on all the vowels, then on vowels with consonants before them, and finally vowels with consonants after them. In this way, the tones were fully explored, and the first elements of enunciation were added, partly to achieve clarity of diction, and partly to develop ease in carrying over (Continued on Page 782)

I am a Croatian, from Zagreb, in Jugoslavia, and began my vocal studies at the age of fifteen, under Milka Ternina, also a Croatian, and one of the greatest sopranos of all time. It was she who created, in America, the rôle of *Kundry* in "Parsifal", at the Metropolitan Opera House, in December of 1903.

A great deal of discussion and notoriety preceded that historic performance. The opera's director, Heinrich Conried, had had difficulty in securing the American rights to the production, and certain elements of public opinion held that, because of the deeply religious significance of the work, it amounted to sacrilege to present it on a

IS SIMPLE ENOUGH to sum up the purpose of vocal study—to sing well!—but the attainment of this goal is a full life's labor. It is a task to look upon singing as something that can be learned once and for all time, and then stand alone. There is no such thing in art as standstill. Either one goes forward, or backward. The greatest artists are simply those who have perfected more in their work than others have. But there is always more for them to learn. The first requisites for a successful vocal career are an unusually good natural voice, an inborn liking for music, and that physical and nervous energy that is robust enough to withstand hard work, and flexible enough to rise above strain and disappointment. That may sound too obvious, perhaps, to need special mention; it is of the most importance, however. Instruction can do more than develop the gifts within one; it can supply those gifts. Thus, the ambitious student who looks forward to making singing a life's work, can render himself no better service than to make sure, through trial and consultation, that he possesses:

- (a) a voice of sufficient natural quality to attract attention
- (b) sufficient musical power to use his voice as a medium of art
- (c) sufficient physical endurance to enable him to carry the program through.

A lack of any one of these factors can open the way to bitter disappointment, and sheer will-power cannot undo it. It is wise to go forward bravely, making certain of one's inborn qualities from the start.

At the age of sixteen or seventeen, the young artist's general equipment should have asserted itself, normally speaking. By that time, the voice should reveal its natural possibilities, and the natural tastes and habits should be sufficiently marked to indicate the qualities of temperament and physique necessary to a well-rounded career. The next step, then, is to place this untrained voice and temperament under the care of a competent and understanding teacher. To my mind, the teacher should be able to sing correctly himself, and, also, to transmit the principles which govern correct singing in a clearly understandable manner. The most successful teaching results when the instructor is able to demonstrate what he explains, to explain what he demonstrates. My own studies were launched under similarly fortunate auspices.

What the Pianist of To-morrow Must Possess

THE PIANIST OF THE FUTURE has much to which to look forward. It will be his advantage to profit from the mistakes of the past and the present, and to reach the goal of sound musicianship by a path that ought to be less devious. He will probably not arrive there unaided, however. Thus, it is the teacher of today who must shape the foundation of the pianist of to-morrow. What is his goal to be?

I feel that it should be, first of all, musicianship. Our current sins of omission and commission include too great a stress upon the purely instrumental and sportive aspects of piano playing. By sportive is meant the approach used by athletes in their sports, whereby muscular skill is emphasized for its own sake, or for the sake of displaying mechanical proficiency. To concentrate upon running further and faster, on lifting more weight, or on jumping higher is, to my mind, a sportive perversion of the healthy, normal activity involved in running, lifting, and jumping.

In piano playing, this sportive emphasis is found in an excessive exultation in technic for its own sake. Our modern reverence for achievement has led us into a peculiar and dangerous worship of technical display, as such. The error is a simple one to commit; finger fleetness must be cultivated, and cultivation means the overcoming of difficulties; thus, we reason, the more difficulties we overcome, the better — which is sound enough so far. But if the next step in our reasoning leads us to demonstrate these physical victories to the exclusion of deeper musical meaning, we are falling into a profound mistake. Beware of a too slavish regard for brilliant scales and easy octaves that reflect nothing more than brilliant scales and easy octaves. Musical meaning does not lie that way. Sportive tendencies are laudable only insofar as they serve a humanly profitable purpose. In athletics this purpose may be hygienic development, training, relaxation, fun. In music, the purpose of technic is simply to facilitate the fluent expression of musical meaning. When it carries beyond that, into a vain-glorious chase after mere effect, it becomes an actual obstacle to human development as well as to the searching out of musical values. For that reason, we must guard against allowing a mere pianistic mentality to block the highroad into music. Technic is simply the means of expressing musical meaning; music is not a vehicle for displaying technical skill.

A Conference with

Sigismond Stojowski

Secured Expressly for THE ETUDE by Benjamin Brooke

The Player Must Interpret

The young musician must also learn to adjust himself to his own place in the musical scheme of things. We are inclined to surround the capable performer with a certain halo that does not properly belong to him. How often one hears the enthusiastic query, "Are you going to hear Maestro X, or Madame Y to-night?" And how amazed the questioner grows when the answer comes, "I don't know; I have not seen the program yet." The average attitude is to center all enthusiasm in the conductor or the "star", forgetting that back of them there is still Beethoven and Brahms. Their music was pretty well regarded before the appearance of the newest celebrity performer, and will continue so through a hundred more changes in stellar enthusiasms.

Thus, our young pianist must distinguish between the normal value of the composer and that of the interpreter. The interpreter has a valuable share in the partnership, but always a secondary one. Listen first of all to music. Do not regard Beethoven merely as one of the "numbers" that Maestro X performs.

The goal of musical eminence cannot be achieved by subjecting the student to dreary hours of rigid drill work. Great strides can be made by discarding waste-

ful, and therefore discouraging, study methods. Toward this end, I advocate the thorough mastery of a few things, rather than a superficial dabbling in many. Progress must be guided by the individual needs of the student, never by curriculum requirements alone. It is desirable, of course, that all students make some progress within a given period of time, but it is dangerous to regulate that progress by a yardstick that is built in advance and subsequently applied to all.

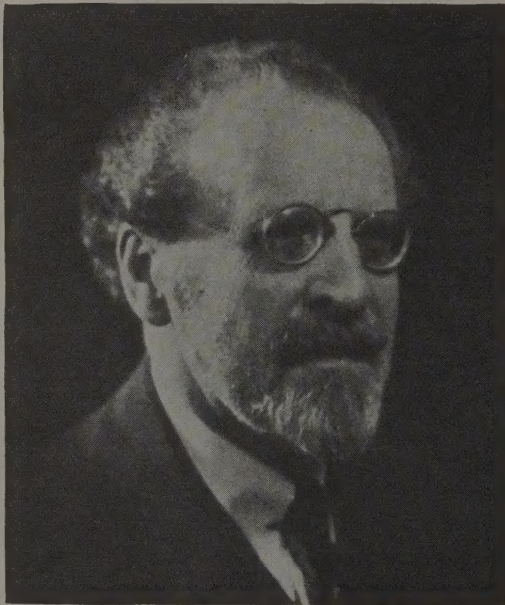
The best way to further progress and, at the

same time, the best way to guide the pupil along the path of worthy musicianship, is to encourage him to delve beneath the surface of the problems that confront him. It is not enough "clean up" one measure. Rather, let the pupil discover why that measure is troublesome, and then set about mastering this special difficulty once and for all time. Let him realize that all is predicated upon thought, not upon mechanical plodding. This is the surest way of riveting interest and attention—and interest and attention are the only keys with which problems can be solved. The student must be taught to penetrate to the root of his weaknesses, to analyze them, to cure them at their source. Does he find difficulty in playing scales? Then let him pause in his playing to discover the difficulty. Perhaps it is faulty arm posture, an unrelaxed wrist, an awkwardness in passing under the thumb. A thoughtful analysis of the root of the problem will bring better results than hours of routine plodding at the general subject of scales.

The wise teacher remembers that each student is a highly individual organism, with special handicaps as well as special facilities, the proper understanding of which requires psychological penetration as well as purely musical counsel. These individual facets of personality are precisely the ones that need most careful attention. I once had an interesting experience in this regard. I inherited a pupil from a teacher of reputation who, somehow, had overlooked a startling discrepancy between the pupil's right and left hands, very apparent to an attentive listener who heard the boy for the first time. On the routine assumption that there is more pedagogical material for the right hand than for the left (since most pianists have an over-trained right and comparatively neglected left), this boy had persistently been given additional left hand drill regardless of the undiscovered fact that he was *by nature left-handed*. Thus, many symptoms that seem to point to musical deficiencies, can be traced to distinctly personal idiosyncrasies of non-musical origin.

Classifying the Problems

Piano study can be further simplified by a realization of the fact that, while the literature is so rich that its complete mastery seems an immense task, the fundamental means at the composer's disposal are, by analysis, comparatively few. Most technical problems are found to belong to a few ever recurring general types. These types include: (a) runs (such as arpeggios and scales) based on a proficiency (Continued on Page 77)



SIGISMOND STOJOWSKI

The Mystery of Sound Effects in the Radio Studio

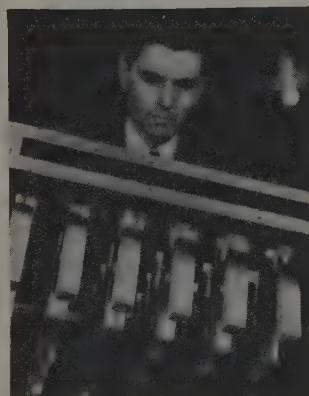
By

Lucille Fletcher

This article is reprinted with permission of the Editors, from the delightful and ever effervescent "New Yorker Magazine"



A crackling wood fire is simulated by crinkling a mass of cellophane. A smaller piece of cellophane is rolled between the palms to produce the noise of frying bacon.



(Left) With this framework of wooden pegs the sound effects department can simulate the sound of a marching army.

(Below) This battery of phonograph turntables is equipped with records of sounds which are difficult to reproduce in the studio.



In this picture NBC's sound effects man reproduces the sound of horses galloping on pavement (with two coconut shells).



there are still many problems which push the sound-effect technician to the limit of his skill and ingenuity.

The modern school of sound-effect engineering is represented in New York by the Messrs. Walter Pierson, who has been sound-effect director at C.B.S. since 1933, and Ray Kelly, who has held the corresponding position at N.B.C. for ten years. Under their guidance the studios have learned to approach the problems of reproducing noise scientifically. Pierson and Kelly started libraries

—that is, storage rooms for sound effects—for their networks, trained technicians, and eventually solved several puzzles which had seemed insoluble.

One of the first things Kelly did when he got to N.B.C. was to invent a machine capable of reproducing the noise made by a zephyr—a notable achievement in view of the fact that the best the radio was then able to do in the way of wind sounds was a hurricane-like howl. Kelly's invention consisted of an electric fan inside a box which had a number of vents cut in its surface, and he found that by adjusting the speed of the fan and the size of the vents he could simulate the sound of anything

from a breeze to a tornado. A greater achievement was his conquest of the age-old problem of rain reproduction. Until Kelly appeared over the horizon, radio men were plodding along with a rain device probably known to the Elizabethans—a few peas in a drumhead. This was admittedly unsatisfactory, being capable of producing neither crescendo nor diminuendo. One hot afternoon in the summer of 1933, Kelly was sitting alone at a lunch counter, eating a tomato-and-lettuce salad and worrying, as it happened, about rain effects. Absent-minded, he picked up the saltcellar and sprinkled a leaf of lettuce. The resulting sound, a gentle, familiar patter, intruded upon his meditations. He (Continued on Page 776)

THE first sound effect in a radio drama went out over the air waves just about eighteen years ago—on August 3, 1922. That evening, Station WGY, Schenectady, broadcast "The Wolf", a drama by Eugene Walter. At one point in the action the director of the play, Mr. Edward H. Smith, slapped a couple of pieces of 70-by-four together, to simulate the slamming of a door. By way of indicating to what heights the radio sound effect has been carried since that auspicious beginning, we may mention the fact that the National Broadcasting Company now owns a device used only for medieval door slams—a portcullis for the gateway of a castle. The Columbia Broadcasting System spends a hundred thousand dollars a year exploring the nuances of everyday clicks, stumbles, echoes, squeaks, and claps. At N.B.C. headquarters a staff of twenty-five engineers and their assistants toils day and night in soundproof studios, seeking to add to the studio's repertoire of ticks and

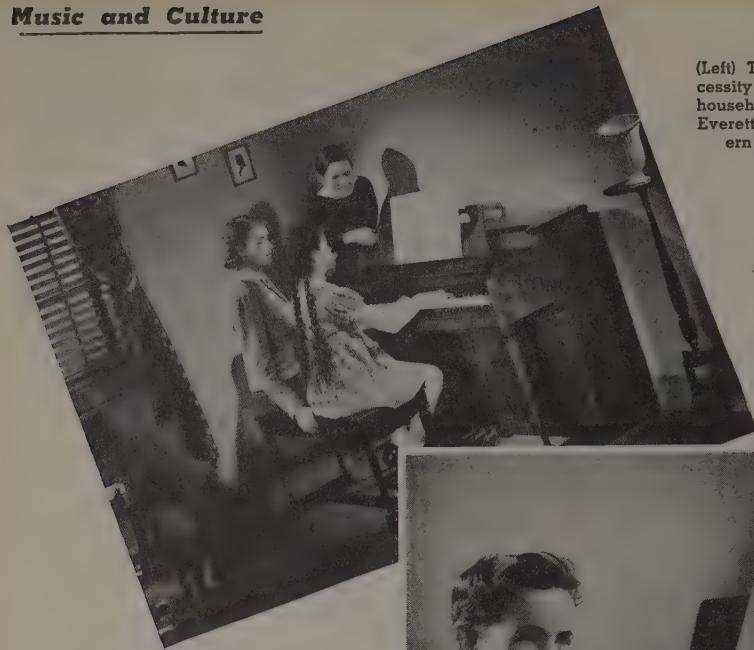
crashes. Huge machines have been constructed for the reproduction of the sounds of different kinds of wind, of rainfall, of thunder, and of waves. C.B.S. worked seven years perfecting an unshot effect suitable for radio broadcasts.

Radio recruited its first sound-effect men mostly from among percussion artists who had played in the pit orchestras of movie houses. In the day of the silent pictures, you may remember, it was the duty of the trap-drummer to help point up climactic scenes with such elementary sound effects as pistol shots, hoofbeats, and the noises appropriate to burning houses, storms at sea, landslides, and railroad trains. Some drummers, dissatisfied with the range of effects produced by an ordinary set of traps, had invented and built special devices. An outstanding pioneer was Mr. Arthur Nichols, who played the drums in the orchestra of the Prospect Theatre in Brooklyn in 1927, just before talking pictures arrived. He was the builder of the "sound box", an ungainly, organlike wind instrument with which he could, by pulling out various stops, imitate automobiles, airplanes, locomotives, sawmills, shower baths, dogs, lions, wind, machine guns, pistol shots, telephones, cuckoo clocks, and boat whistles, to mention but a small part of his repertoire. He was signed up by Station WABC in 1928.

An Early Handicap

Sound-effect engineering was complicated in its early stages by the fact that the old-fashioned microphone magnified whatever noise it picked up so greatly that the use of real, taken from life sound was impossible. For example, a real door slamming would have sounded, over the

air, like a building caving in, a real kiss like a rhinoceros taking a bath. The sound-effect artist was forced to deal mainly in substitutes, clashing teaspoons together to simulate swordplay, crumpling up tissue paper for the crackle of flames. Nowadays, since microphones are more sensitive and accurate, many simple objects produce noises that sound exactly like what they are, and thus present no problem to the sound-effect men, who keep storerooms filled with sewing machines, kitchen sinks, music boxes, clocks, milk bottles, china, mixing bowls, slot machines, telephones, cash registers, dice, poker chip, ping-pong sets, swords, knives and forks, blocks and tackles, marbles, bed-springs, and roller skates. However,



(Left) The piano is a necessity in the progressive household as the attractive Everett model in this modern home indicates.

(Right) Baldwin's striking new acrosonic model in Louis XV style presents a restrained appearance worthy of its fine artistic reputation.



(Right) There is still a large demand for the long stabilized type of grand piano such as this handsome instrument by Knabe.

(Below) This small Kimball grand with especially graceful lines has an obvious domestic appeal.



(Above) This highly distinctive model of the new Storytone piano by Story and Clark embraces the technical amplification that is attracting wide attention.



(Left) A standard small model grand by Weaver suitable for the home of to-day.

(Right) Georgian influences are clearly seen in this handsome Mini-piano made by Hardman-Peck.



EVERYONE at the Schuyler Hills Country Club was still full of the incidents in the famous golf tournament, now three weeks past. Never had there been such a gallery of distinguished visitors and never had there been such fine club spirit.

The clinking of glasses and the laughter of the younger set in the club's "Nineteenth Hole," the main room was called, was particularly noticeable on the November Saturday afternoon when the State Committee was to present no less than three championship cups to the club.

What did it matter if Bobby Jones and Gene Sarazen had declined invitations to be present? There were still enough golf celebrities to make the afternoon what the papers called "a memorable occasion." Attention was drawn to the "wonders," the smartest foursome in the club. Just look at its members! There was Nick Putnam, former New York dramatic critic, who knew the smart answers in the great quiz on the local radio; there was Len Taggard, discoverer of the new plastic made out of peanuts, soy beans, watermelon seeds, or what have you; there was Bob Owen (everybody knows "Dr. Bob"); and most interesting of all, Herb Beston, who had even received special mention in *Time*, *Fortune*, and *The Saturday Evening Post*, but who shrank and blushed when his friends pointed him out as the coming man. Beston was seating himself at the piano when Putnam whispered to Taggard:

"Never knew anyone like him. He's a virtuoso at everything he touches. Just listen, the moment he starts playing everyone stops talking, just as they do when he steps on the putting green."

The Christmas Piano and the Nineteenth Hole

By
Eliot S. Harvey

"What's that?" interrupted Taggard. "Chopin or Brahms?"

"Search me," laughed Putnam, "I'm like the Englishman who said that he could never tell the difference between *God Goes the Weasel* and *Pop Save the King*."

"Shut up, fellows!" exclaimed Dr. Bob. "Everybody's looking at you."

At the end of Herb's solo, followed by a quickly demanded encore, the President of the club arose and said:

"I want to thank Herb for helping us win not only one of the toughest championships of years, but also for his greatly appreciated interest in the club and for his generous gift of this beauti-

ful grand piano, which he presented to us last Christmas.

"It is clearly an honor for this club to have as a member one who has attracted national attention in different fields—one who is recognized for his high executive ability in industry, wise judgment in labor decisions, and for his fine constructive imagination.

"We wish that we might revert to the old-fashioned custom and present you, Herb, with an engraved testimonial of our esteem, which you would probably send promptly to the garret, but I am presenting you just now, on behalf of the Committee, with this cup, which you so ably won in the tournament." (Continued on Page 782)



Steinway's new modern design is characteristically chaste and original, fitting handsomely with the newer styles of home decoration.



(Above) The modern smaller home which has created an imperative demand for the newer type piano finds an excellent response in this chaste Lester model.



(Left) Gulbransen's new model is eminently suited for the home in which music is a part of the practical everyday life of the family.



(Above) Wurlitzer's Style 800 gives a new note in home furnishings in the modern sense.

(Right) The Console Minnette presented by Winter and Company is representative of the pioneer ideals of this firm to make an attractive and practical instrument for the modern home.



(Right) A charming Colonial type model is presented in this new Mathushek known as the Soinet Grand.



Recent Records You Will Enjoy

By
Peter Hugh Reed

THE DRASTIC PRICE REDUCTION on all phonograph records has made the world, as one correspondent suggested, almost a music lover's paradise. If any readers are unfamiliar with this new scale of prices, as announced by the major companies in August, we invite them to call upon their nearest record dealer, to learn the facts. Records now cost less than at any time in the history of the phonograph. When records by Toscanini, Beecham, Stokowski, Koussevitzky, Heifetz, Flagstad and all the other great celebrities can be bought for one dollar each, there is far less reason than in the past for an American home to be without the best in recorded music. If readers desire assistance in selecting choice recordings of any given works, we invite them to write to us. A self-addressed stamped envelope should accompany all requests.

Among the high lights of recent record lists is the third and last volume of the Chopin "Mazurkas", as played by Artur Rubinstein (Victor set M-691). In these Polish dances, Chopin unquestionably found a spiritual congeniality and an artistic inventive, for they are among the most enduring manifestations of his genius. As one writer has said: in them, "he is unrivalled, downright fabulous." The late James Huneker was under the firm conviction that "no compositions are more Chopinesque than the 'Mazurkas.'" The Polish pianist, Artur Rubinstein, has played all fifty-one of the mazurkas for the phonograph, and the present album, which contains sixteen, is mainly concerned with those of Op. 56, 59, 67, 68, and 69. Rubinstein plays these works as persuasively as any living pianist we might imagine; his is truly a notable, artistic achievement. It has been aptly said that students will do well to notice "the careless and captivating swing that Rubinstein imparts to the inevitable triplets that the mazurka rhythm abounds in," for therein lies in part the secret of their success in performance.

Those interested in the later piano sonatas of Beethoven will find Walter Gieseking's performance of "No. 28 in A major, Op. 101" a most rewarding performance. (Columbia album X-172.) The one other recording of this work available is by Schnabel, in a Society Set. Of the two recordings, we prefer the Gieseking for its more sensitive exposition of dynamics and better reproduction. There is a sensuous beauty in the opening movement of this sonata which, as Schaufier has said, "provided an inexhaustible inspiration for a host of Romantic composers..." The slow movement attains the lofty nobility representative of Beethoven at his best, and the finale reveals the composer's strength and heroic courage. Although not a long work, this sonata is rich, nevertheless, in emotional content and profound thought. The present recording deserves

to be included in practically every record library.

Dr. Charles M. Courboin, the organist, is heard to advantage in a program of César Franck's organ works (Victor set M-695). He is in complete sympathy with the music, and the recording does his playing full justice. The selections are: *Pastorale No. 4* from "Six Pieces for Organ"; *Movement* from "Chorale No. 1, in E major"; "Chorale No. 3, in A minor"; and *Pièce Héroïque*.

One of the best two-piano teams now before the public, Pierre Luboshutz and Genia Nemenoff, aptly turn their attention to two encore pieces: the *Russian Dance* from Igor Stravinsky's "Pétrouchka" and Mischa Levitzki's *Valse Tzigane Op. 7* (Victor disc 2096). The infectious verve of the Stravinsky dance is particularly well conveyed.

Wanda Landowska, eminent harpsichordist, gives a brilliant, sensitive and enthusiastic performance of Haydn's familiar "Concerto No. 1, in D major, Op. 21." (Victor Album M-471.) The contention of those who believe that finer-grained characteristics are obtainable in this music when performed on the harpsichord is borne out by comparing Landowska's performance with that of Roesgen-Champion on the piano (Columbia set X-118). So wholly delightful is this work and its performance that we urge the reader to be sure to hear it.

Of the several Organ Concertos by Händel that E. Power Biggs and Arthur Fiedler and his Sinfonietta have played for the phonograph, "No. 11, in G minor, Op. 7, No. 5" (Victor discs 2099/2100) is perhaps the most enjoyable. This is occasioned in part by the better balance obtained in the recording between the organ and the orchestra. Biggs plays on the Baroque organ of the Germanic Museum at Harvard University, but unfortunately the pronounced echo to the Mu-

seum somewhat mars the recording. Perhaps for this reason the spirited side of the music is best set forth in the records. In the present performance the players have rearranged the order of the movements, playing the second as the finale.

Columbia and Victor simultaneously issue new recordings of Brahms' "Symphony No. 1 in D major, Op. 73"; one by John Barbirolli and the Philharmonic-Symphony Orchestra of New York (Columbia set M-412) and the other by Eugene Ormandy and the Philadelphia Orchestra (Victor set M-694). Curiously, the approach of the two conductors to this work is widely divergent; that of Barbirolli being a vigorous, yet strangely loose-reined one, while that of Ormandy, although more mindful of the lyric characteristics of the work, is much over emphasized. Neither performance shows the subtlety and finesse of the Beecham reading (Columbia set M-265), and even though the newer sets are better recorded than the latter, we still prefer the Beecham performance.

Prior to departing on his South American tour with his newly formed All-American Youth Orchestra, Leopold Stokowski recorded several

works for Columbia. The first of these to be issued is the "Symphony No. 5 in E minor, Op. 95" from "The New World" by Dvořák (Columbia set M-416). This performance truly testifies to the remarkable results that the conductor obtained with the new orchestra after only two weeks' rehearsal. It was quite apparent from the recording that Stokowski had moulded these young American players into a superb organization, one which performed with the brilliance and style of a fully seasoned orchestral body. Comparing this new set with the recording of the Dvořák "New World Symphony"



ARTUR RUBINSTEIN

that Stokowski made with the Philadelphia Orchestra five years ago for Victor, one finds an enthusiasm in the playing of the younger group which is less apparent in the older orchestra. There are points of favor, however, in both sets; and not the least of these is the richer beauty of string tone of the Philadelphia Orchestra.

Dimitri Mitropoulos and the Minneapolis Symphony Orchestra give the most forceful recorded performance of Beethoven's *Leonore Overture No. 3* (Columbia set X-173) since the Mengelberg version. The Greek conductor stresses the drama of the music to the utmost, but shows a strange disregard for its lyric beauty. Moreover, Mitropoulos does not convey the blending of strength and delicacy that one finds in the Bruno Walter performance of this overture. Even so, from the recording standpoint, this new set is unmatched in vivid realism.

Great musicianship is surely evidenced when one artist makes the listener forget the superlative performance of another. This is proved in Nathan Milstein's poised exposition of the Tchaikowsky "Violin (Continued on Page 774)

RECORDS



HEIMO HAITTO

This amazing fifteen year old Finnish violinist genius, both of whose parents were lost in the Russian onslaught on Finland, is now a leading figure in "There's Magic in Music", the splendid new movie dealing with the National Music Camp at Interlochen, Michigan.

SCHEDULED FOR NOVEMBER RELEASE comes "There's Magic In Music", Paramount's gesture toward disseminating information about the famed National Music Camp for young Americans, at Interlochen, Michigan. Dr. Joseph E. Maddy, founder of the Camp and professor of radio music instruction at the University of Michigan, served as technical adviser for the production, and many of its scenes were filmed directly at the Camp site. The picture has a plot, of course, and stars, but its chief interest would seem to lie in the Music Camp itself.

The history of Interlochen began in 1928, when Dr. Maddy organized this unique, guild-like form of providing musical instruction for some three hundred and sixty boys and girls from all parts of the country. Membership selection is competitive; each scholar comes as the "champion" of his section, and almost all are of 'teen age. For eight weeks, from mid-June to mid-August, the students live at the Camp; practice daily; receive instruction from recognized masters in vocal, instrumental, and group music; and work together for the learning and propagating of the best in music. Capable of anything from Bach to *The Beer Barrel Polka*, the youthful vocal and instrumental groups render Sunday concerts and broadcast over national airways. The work of Interlochen is a genuine contribution to American music-craft, and Paramount Studios have now devoted their vast facilities to making it better known.

A Prodigy from Finland

The plot of the picture (which may or may not prove an unalloyed asset to the Michigan music camp) is a fast moving, adventuresome romance of the "Under Pup" type. A gifted young singer, found playing in burlesque, gets into difficulties when the show is raided, finds a sponsor who is interested in the Camp, and is paroled on condition that she go to the Music Camp to improve herself generally. Her adventures in adjusting herself to the new atmosphere form much of the action, and offer an excellent opportunity for

seeing Interlochen at work. It all turns out well in the end, to be sure, and the regenerated heroine saves the day for the Camp in a contest performance with big name professionals.

The cast includes Susanna Foster, Allan Jones, Lynne Overman, Margaret Lindsay, and a number of highly gifted child musicians chief among whom are William Chapman, seventeen year old baritone, and Heimo Haitto, a sensitive faced lad of fifteen, who ranks as Finland's greatest violinist. Now an orphan refugee in the United States, Heimo (Hay-mo) is making his film debut in the Interlochen picture. He left Finland after his father and brother were killed fighting the invading Russians, and his mother and younger sister were lost in the civilian retreat from Lake Ladoga. Finnish citizens, well acquainted with the boy's great gifts, urged him to come to the United States. He has been in Hollywood less than six months, and has learned to speak English. His filmed directing of a two hundred piece symphony orchestra is nothing novel to Heimo, who has conducted the Finnish Symphony Orchestra and similar organizations in Norway and Sweden. On the set, one day, when Producer-Director Andrew Stone was filming sequences near Mt. Wilson, a group of army bombers, on test flights, zoomed low over the company of picture players. Heimo saw the war-birds; with stark horror in his eyes, he mechanically dashed for cover.

"It was something I could not help," he explained later.

The boy marvels at the peace and security of America (taken for granted by so many of us!), and dreams that he may one day hear that his mother and sister have not perished, but are well and sailing to join him here.

The professional opera troupe appearing in the film includes Irra Petina and Richard Bonelli, both of the Metropolitan. By way of novelty, two separate groups of singers and musicians perform the *Toreador Song* from "Carmen" and the *Trio* from "Faust", simultaneously. The music is counterpointed and the effect is satisfying, if somewhat amazing, harmony. Mr. Stone, in commenting on such streamlined overhauling of opera, explains that great music presented in distinctly modern form, will have wider appeal. Further, new words have been written for the arias, which are said to advance the plot of the picture. It all sounds daring, but Hollywood has never shown itself lacking in that

quality. "There's Magic In Music" should be good entertainment; beyond that, it deserves credit for focusing national attention upon the work of the Interlochen Music Camp.

Music and Action Synchronized in "The Long Voyage Home"

In directing Eugene O'Neill's sea drama, "The Long Voyage Home" (for Argosy, at Walter Wanger Studios), John Ford has managed to combine a distinguished story, the spirit of the sea, and a novel and interesting method of musical treatment. This new sea play is an intimate drama of a group of virile social outcasts at sea, who hunger for the land, and grow impatient and difficult to handle as their confinement aboard ship continues month after month. Realism and simplicity sound the keynote for the picture, and its mood has been adroitly recaptured in the score. Mr. Ford has striven for tonal effects which, in their form as well as in their content, express the



ALLAN JONES and SUSANNA FOSTER
Stars in "There's Magic in Music"

basic spirit of the action. His theory of musical obligato is that motion pictures must avoid a mere accompaniment of sound; rather, the music must become an integral part of the action itself. All of which is sound reasoning, based on the precedent of experience and Wagnerian music drama. Frequently, explains Mr. Ford, we witness a filmed scene of struggle—war bits or street fighting—where turbulent music is required; but what happens is that the studio's symphony orchestra supplies the sound, regardless of the fact that symphonic renditions are seldom available at the moment when the fighting actually occurs, and are consequently quite out of harmony with the actuality of such a scene. Similarly, a cottage scene may show a man (Continued on Page 771)

MUSICAL FILMS

The Etude Music Lover's Bookshelf

PIONEERS IN THE TONE ART

On the walls of a Baltimore tavern there once was a series of frescos which displayed Baltimore's "firsts." Many other American cities proudly boast of their "firsts." There is a natural human curiosity about getting at the source of things. David Ewen has written a book aimed to penetrate the historic archives with the view of discovering the sources of musical composition. In this he has given particular attention to personalities whose works are more rarely heard in our concert halls, such as Rameau, Schütz, Dittersdorf, Kuhnau, Field and Buxtehude, all of whom have contributed something significantly new.

The author delves into early opera and oratorio, early instrumental music and new musical forms; and he has brought to the surface much unusual information not generally found in books about music.

"Pioneers in Music"

By: David Ewen

Pages: 280

Price: \$2.75

Publisher: Thomas Y. Crowell Company

FATHER AND SON

The famous Strauss family of Vienna has by no means been neglected in biographies. One of the best we have seen, however, is that of H. E. Jacob, translated by Marguerite Wolff. It is particularly valuable because the author has had available original sources of reference to which many other writers upon this phenomenal family have evidently not had access. The writer has always had the opinion that the elder Johann Strauss was perhaps overrated and the younger underrated. However, we are glad to know that no less than Richard Wagner said of the younger Strauss, "His is the most musical head that I have ever come across", and that Schumann said, "There are two very difficult things in the world. One is to make a name for oneself and the other is to keep it. But let us give all praise to all the masters—from Beethoven to Strauss."

Brahms, of course, was one of the warmest admirers of Johann II. His close and beloved companion, Jacob, writes, "Brahms played Strauss waltzes with great enthusiasm, as Liszt, a generation earlier had been a brilliant performer of the waltzes of the elder Johann." Brahms' own waltzes, written in 1865, conformed so closely to Viennese taste that this cannot have been accidental. His performance of the *Blue Danube* with an improvised introduction was, as Lindau relates, a marvel. Unfortunately, none of it was written down.

The melodic fertility of Johann II was nothing short of a natural phenomenon. Many men have gained the reputation of being masters, who have created during their lives only a few tunes which time has permitted to survive. Certainly Johann II was one of the most melodically fecund of all composers. He ranks with Schubert, Chopin and only a few others in this gift. The writer has often noted that where one is endowed with this heaven-born gift, the melodies themselves have two characteristics, the first of which is that they seem to bubble forth with the fresh and fluent ease of a forest spring. The tunes are written with the unconscious ease of a song of the

By

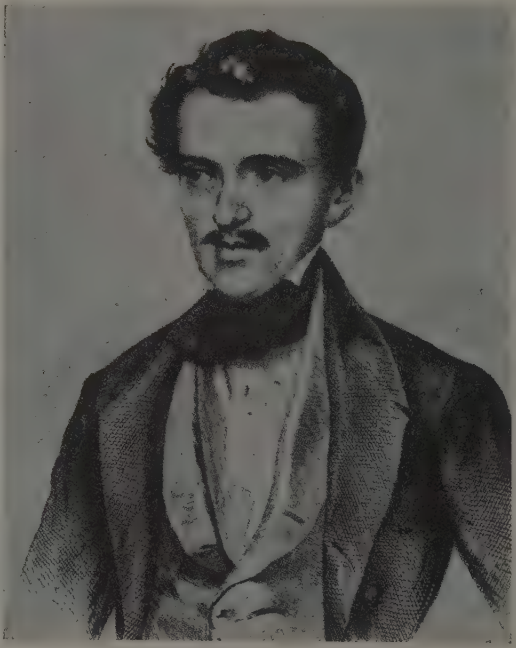
B. Meredith Cadman



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

lark in the sky. The writer has talked with many composers of this type, and they all seem to be unconscious of the operation of composing, as was Mozart. Stephen Foster just sang his melodies and permanent art works were born. His musical knowledge was very limited, but we often wonder if such a man is not the real composer rather than he who struggles to create great works through a kind of barrage of complicated technic.

It is not surprising that in the last chapter of the book, "America's Challenge, and Victory over European Dance Forms", Jacob has given foremost position to John Philip Sousa, who, from the



STRAUSS THE FATHER

The face of Johann Strauss II is fairly familiar to musical readers. Here is that of his father, who was equally famous in his day.

melodic group, was one of the most original of all composers. It may safely be said that none of the scores of Sousa tunes resembles any tune previously composed. Jacob pays a very definite and deserved tribute to the great band master.

Jacob gives valuable information upon those who make up the Strauss family. The most famous are, of course, Johann Senior and Johann Junior. The elder Strauss was the son of an Austrian innkeeper, Franz. He was baptized in the Catholic Church by the Carmelites. Oscar Straus (one "s"), composer of "The Chocolate Soldier" and other Viennese operettas very much in the Strauss style, is not related to the earlier family. Adele Strauss was the third wife of

Johann II. Because Johann had been divorced, he became a Protestant in order to marry Adele; and in doing this he gave up his highly valued Austrian nationality. Adele helped him greatly by inspiring him to write "The Gypsy Baron." Jacob writes, "When Strauss married his third wife, he was fifty-eight years old. After his death she said, 'I never had the feeling that I had married an old man.'" Strauss was inwardly a young man. As his music never really altered—never grew older, or colder, or hardly even seemed more serious in the sense of being more mature—so the primary base of his music, the human being in Strauss, never altered. Eduard Strauss was a brother of Johann II. He was ten years younger than his brother and a competent conductor of distinguished appearance, but of second rate ability as a composer. Josef Strauss was a brother of Johann II. He was said to resemble Franz Liszt and was a conductor of ability. Richard Strauss, famous Bavarian master, is not related to the Vienna Strauss family. Nelli and Terese Strauss were sisters of Johann II, and Ferdinand was a brother who died young.

Jacob's romance of this remarkable family is a "must" volume for the musical library, but it is also a very captivating book for the casual musical reader.

"Johann Strauss Father and Son"

Author: H. E. Jacob

Pages: 385

Price: \$3.25

Publishers: The Greystone Press

A WAGNER LEXICON

Perhaps the last step in earthly fame is to have reached a state where a dictionary is required to encompass one's works. The writer has not time to check upon the possibility of Wagner dictionaries in other tongues. It is hard to believe that they may not exist, as Wagner now has been dead these fifty years. However, this is the first book of this type that we have seen in the English tongue. It is the type of book one would expect to originate in England, by an English writer and an English publisher. This is, however, published in America.

The book gives the stories and arguments of Wagner's Music Dramas, lists of the original casts, dates of the composition of the music, lists of musical compositions other than operas, short biographical sketches of Wagner, his family and antecedents, his friends, (Continued on Page 787)

Sound Waves Over the World

By

Alfred Lindsay Morgan

THE BIG NEWS of the National Broadcasting Company this month is the return of Maestro Toscanini on November 23rd. Mark the day on your radio calendar as an important date. In the meantime, Hans Wilhelm Steinberg, who officially opened the series of the NBC Symphony concerts, will conduct the three Saturday night broadcasts prior to Toscanini's first appearance of the season.

On October 13th, the New York Philharmonic-Symphony Orchestra resumed its eleventh consecutive season of Sunday afternoon concerts on the air (Columbia Broadcasting System, 3 to 4:30 P.M., EST). On this date John Barbirolli officially began his renewal engagement of two years as the orchestra's regular conductor, and the orchestra entered its ninety-ninth year of existence. The commentator, as he has been since 1936, is again the distinguished composer, critic and author, Deems Taylor. An impressive list of soloists is announced for this season, which includes, among other prominent artists, pianists Ania Dorfman, Jose Iturbi, Artur Rubinstein, and Rudolf Serkin; violinists Adolf Busch, Nathan Milstein, Albert Spalding, and Joseph Szigeti; and the violoncellist Gregor Piatigorsky. During the mid-season, two noted leaders are scheduled as guest conductors: Bruno Walter, who has been associated for many years past with the orchestra, and Dimitri Mitropoulos, director of the Minneapolis Symphony.

As it has been previously done each year with the regular concerts of the Young People's series of the New York Philharmonic-Symphony Orchestra, CBS will broadcast those given on November 2, December 14, January 11, February 15, March 22, and April 19. Rudolf Ganz, the noted conductor-pianist, will direct all of these concerts.

Besides being this country's oldest orchestra (it was founded in 1842 as the Philharmonic Society of New York), it is also the third oldest in the world. Sixty-three players were in the original organization, but to-day the orchestra numbers one hundred and four players. Compared with three concerts given in its first season, one hundred and nine were presented last year. Most of the great conductors in the music world have led the orchestra in its almost a century of musical life.

The Sunday morning series of orchestral programs (CBS, 10:30 to 11, EST), given in leading cities by the symphony and concert orchestras of the National Youth Administration, has been fittingly characterized as "an important step in our musical history." NYA organizations in New York, Cleveland, Chicago, Philadelphia, Pittsburgh, as well as others from the states of Alabama, California, Florida, Georgia, Massachusetts, New Hampshire, and Rhode Island are scheduled to play in this series. The sponsoring committee is composed of Mrs. Franklin D. Roosevelt, Mayor F. H. LaGuardia of New York, and James C. Petrillo, president of the American Federation of

Musicians. The programs are non-commercial and an outgrowth of the recent NYA auditions through which Leopold Stokowski formed the All-American Youth Orchestra. "These auditions," said NYA Administrator Aubrey Williams recently, in announcing the radio concerts, "disclosed to us that there were thousands of young people with great ability and feeling for music who ought to have a chance to learn and be heard. Now we are going to be able to present their ability to the public . . . This is an important step in our musical history." The NYA was formed in June, 1935, as part of the WPA to help young people through school or provide work for those attending school part time. The group was founded with about forty players, but to-day it has a membership of one hundred and nine. The ages of the players range from eighteen to twenty-four inclusive. Each member receives twenty-two dollars a month for sixty hours work. Readers will find the programs of the NYA groups, we believe, of considerable interest.

A New Conductor for a Famous Orchestra

"A woman's as good a musician as a man," says Izler Solomon, who conducts the famous Chicago Woman's Symphony Orchestra of sixty-five players, in the "Design for Happiness" programs (heard Sundays, 5 to 5:30 P.M., EST—CBS). Solomon contends that the fifteen years this organization has been together has produced a perfection in ensemble playing without destroying any of the individuality of the solo players. If you listen in on one of the "Design for Happiness" programs, we believe you will agree with the conductor on his estimation of his lady players. A list of noted soloists is scheduled to appear with this orchestra, and the programs are appropriately divided between orchestral selections and featured numbers. Solomon, an energetic man of thirty, has been, according to his sponsors, "a perfectly willing guinea pig for American music." The conductor himself says, "Only by playing it can American music be advanced. I shall continue to perform as liberal a number of such works as possible in my new series of programs." Although in existence for fifteen years, the Chicago Woman's Symphony Orchestra had fairly tough sledding until last year when Mr. Solomon took over its direction. Whether or not the ladies agree with him we can-

not say, but maybe there is something in his assertion that the girls "take orders better from a man."

When "Saturday Night Serenade" completed its broadcast on September 28 (CBS network), it officially began its fifth season on the air. Regarded as one of the most popular and melodious variety radio shows, this broadcast has never altered its form of entertainment. Gus Haenchen, who directs the orchestra, says, "People like our program because we offer them real variety. Our appeal is to listeners with varied tastes; we try to give them a tuneful blend of the best ballads of yesterday, and the popular hits of to-day and a generous portion of good dance rhythms." Mary Eastman, the soprano star of the half-hour musical production, has been with it since its introduction on the air. She first came to the Columbia Broadcasting System back in 1932. Originally, she planned to become a pianist, but as early as her thirteenth year she began her vocal studies. Born in Kansas City, she studied at the Chicago



JOHN BARBIROLLI, English-born conductor of the New York Philharmonic-Symphony Society, who has met with distinguished success in America.

Musical College and later in New York under noted musical coaches. Miss Eastman has successfully appeared in musical comedies and also in recital as supporting artist to Richard Crooks and other noted operatic stars. She is assisted by Bill Perry, tenor, and the Serenaders, a chorus of fourteen mixed voices. For those who favor variety shows leaning toward the popular, we recommend "Saturday Night Serenade."

The soloists to be heard on the Antonini Concert series this season, Mutual Broadcasting System, Tuesdays, 8:30 to 9 P.M., EST, are to be Nino Martini, tenor; Vivian Della Chiesa, soprano; Hilde Reggiani, coloratura soprano; and Robert Weede, baritone. Nino Martini, the Metropolitan Opera tenor, is the first to be heard with Alfredo Antonini's Concert Orchestra. He will be featured for the first weeks and then be followed by Miss Della Chiesa, who in turn, after several weeks, will be followed by the other singers. Both Miss Reggiani and Miss Della Chiesa are seasoned opera singers; they made their initial appearances with the Antonini concerts last winter. Miss Della Chiesa will be recalled by listeners as one of the featured singers with Alfred Wallenstein's Mozart Opera series last spring. American born Robert Weede will be a new voice to the Antonini concerts, but (Continued on Page 779)

RADIO

Clear and Distinct Piano Playing

By
George B. Williston

THERE EXISTS AMONG PIANISTS a rather common tendency to conceive of brilliance solely in terms of dynamics and speed. While these are contributing factors, their importance is largely determined by the extent to which the ground work of *articulation* has been laid. Although the basic step in the development of a clear enunciation is the acquisition of a true *legato* touch, the clarity of scale and arpeggio work is greatly enhanced by the incisive quality of the tone itself. The public seems to appreciate and respond immediately to a finely articulated rhythm. Fred Astaire, the famous movie and stage star as well as his negro confrere, Bill Robinson, owe their success and fortune to their wonderful rhythmic sense and articulation. Nothing is ever jumbled or ill-timed. Every step falls in its proper place.

In order to play a *legato* passage articulately at a slow *tempo*, it is necessary, of course, to keep each key depressed until the next tone is sounded. As the *tempo* increases, this problem of timing the release of a key by the depression of the one following becomes increasingly more difficult. Finally, at a rapid speed it is possible to achieve articulation only by associating the release of a key with its descent and not with the ensuing attack. In other words, to play articulately at a fast *tempo*, one must think in terms of *staccato*. It is only logical, therefore, in the early stages of slow practice, to disregard frequently the *legato* indications of a passage and to practice it *staccato*.

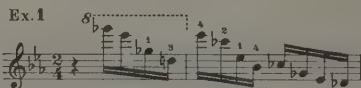
The natural tendency, when playing slowly, is for the fingers to move slowly. However, to insure the best articulate results, the individual finger-stroke should be swift, regardless of the *tempo*. This sharp impact of the finger against the key will not only produce a more brilliant tone, but will be attended by a more prompt finger rebound. While the method of attack will vary with the amount of tone required, the key release should in all cases proceed from a relaxation of the finger. Any vigorous movement of the finger away from the key is apt to hamper the control of the following attack.

The effect of brilliance in *forte* passages is often dulled by an over-emphasis upon the release of arm weight. The transfer of arm weight from one finger to another tends to retard the speed and also to affect the incisive quality of tone. The upper- and fore-arm should be largely supported by their own muscles. Any tension beyond that which is required to keep them in a lightly suspended state will only serve to impair the freedom of the fingers. If precision in key attack and release is to be maintained, the volume of tone in passages marked *ff* must be chiefly the result of finger and hand exertion. The execution of such passages, however, requires a firmness of hand that often leads to excessive muscular con-

traction. To obviate this difficulty, the music should be practiced with an ample wrist *staccato*.

Clear Articulation

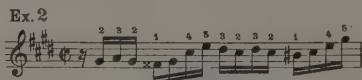
Clear articulation is more difficult to realize in passages that require a considerable spread of the fingers. Wide intervals tend to force the fingers into an extended position. For example the following excerpt, from "Rhapsody, Op. 119, No. 4", by Brahms, must be played by the normal hand with only a very slight flexing of the middle joint.



With the leverage of the fingers thus weakened, there is a corresponding loss in quantity and incisiveness of tone. The spread of the hand here can be greatly reduced by allowing the arm movement to carry the hand from one key to the next. This will, of course, necessitate the use of the *staccato* touch. This approach should be given special emphasis in the case of small hands. Fore-arm rotation plays a very vital rôle in the acquisition of clear articulation. Its effectiveness as an adjunct to incisive finger attack is particularly apparent in such passages as Ex. 1. If these adjustments are incorporated into the student's technic, they should compensate for limited reach to the extent that it no longer assumes the proportions of a serious handicap. Often the articulation of such passages can be further increased by the use of a high wrist. This tends to draw the fingers into a position more nearly vertical to the keys. Thus the impact against the key is met by the rigid, bony structure of the finger and the resultant tone is more brilliant.

Difficult Fingers

Articulation is perhaps most difficult in passages which involve the frequent use of the fourth and fifth fingers. The movement of these fingers in *forte* passages is largely effected by muscles located in the fore-arm. It is apparent, then, that the maximum efficiency can be obtained only when these are brought into perfect alignment with the fore-arm. If we attempt to play the following passage (from "Fantaisie-Improvisation", by Chopin) without arm adjustment, we find that the hand is deflected to the right while the fourth and fifth fingers are playing:



The angle thus formed forces the fingers to operate at a disadvantage. To facilitate the leverage of these fingers, the arm should be allowed to swing out until the little finger forms a

straight line with the fore-arm. This is certain to result in a more incisive tone as well as in a more perfect control of key release.

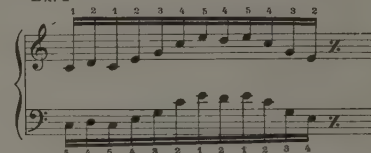
The arm adjustment recommended here should not be confused with the one previously described. In the former case, the right-angle position of the arm in relation to the keyboard remained unchanged. In this instance, however, the arm pivots, forcing the elbow to move a greater distance than the hand. It is not intended to replace the first type of movement, but merely to supplement it. The problem of fourth and fifth finger articulation is accentuated in passages such as the one from *Valse Oubliée*, by Liszt shown here in Ex. 3, where dexterity is further curtailed by a lateral extension of the fingers.

Ex. 3



Here the demand for a free play of the arm is even more imperative. Such exercises as this in Ex. 4 are excellent for developing the articulation of the fourth and fifth fingers:

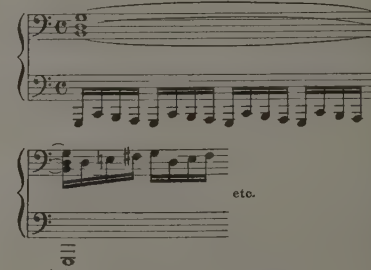
Ex. 4



These should be executed with a gradual pivoting of the arm on each finger. If this movement is timed accurately, the relative position of hand and arm will have returned to normal by the time the top note is played. As the exercises also involve a wide spread of the fingers, they can be practiced to advantage with the *staccato* touch. In all such fingers, the habit of coordinating arm and fingers can be more readily assimilated by first practicing them with a very light touch.

High tones are more penetrating and have less sustaining power than low tones. They therefore lend themselves more readily to clear articulation. To maintain the effect of uniform articulation in all registers, greater attention should be paid to a distinct separation of lower tones. This excerpt, for example, from "Sonata, Op. 53", by Beethoven, must be played with at least a semi *staccato* touch, if it is to sound clear and brilliant.

Ex. 5



Incisiveness of Tone

In the matter of articulation no composer places more exacting demands upon the executant than Bach. The problem is particularly acute in such a passage as this from his *Prelude, No. 7*, where a certain tone is sustained throughout the duration of a figure:

Ex. 6



Clear articulation is possible here, only when there is no more (Continued on Page 772)

The Demand for Unusual Song Programs

This is Part Second of the very colorful conference upon the Art of Program Making



John Sargent's famous drawing of Eva Gauthier, in the Boston Museum. This is considered one of the finest works of the great American artist.

By

Eva Gauthier

Distinguished French-Canadian Soprano

Secured Especially for THE ETUDE

By Stephen West

DOUBTLESS, THE PROGRAM which created the most discussion over the longest period of time was the one which included a group of American popular songs by Irving Berlin, Jerome Kern, Walter Donaldson and George Gershwin, and which presented Gershwin, for the first time on a serious program, not only as a composer but also as a pianist.

Can you imagine *Alexander's Ragtime Band* and the first performance of the great narrative aria from the "Gurrelieder" of Schönberg on the same program? Well, each had its turn, and it is unnecessary to tell which created the sensation. I did not "jazz" the songs but sang them "straight", after having studied them with the same care for line and phrasing as I would songs by Schubert or Schumann, or by any one of the most earnest composers of the present period.

But the accompaniments presented the most serious problem, because no regular accompanist could do justice to the particular technic required for jazz playing, as the written notes are very simple and the real accompaniment is the one improvised at the moment. In my dilemma it was suggested that one of the publishers in "Tinpan Alley" had in his employ as a "plugger" a pianist who could read notes; so off I went in search of this young man. When found, he turned out to be a tall, modest, but charming young fellow with a strong, interesting countenance, who was then beginning to be known as a successful composer; and, without knowing him, I had picked three of his songs for one of my groups.

When he first heard my proposition, he was very doubtful and hesitant, first, because he did not quite get my idea, and second, he never had accompanied, or played in public, and the thought of appearing before a really musical audience was somewhat terrifying to one of so little experience. On reflection, however, he decided that if I were willing to take the chance, he would do the same. By that time he was becoming sincerely interested and quite keen to begin work. His salary was then but fifteen dollars a week; and, when I tempted him with an offer of three dollars an hour, the deal was on; rehearsals immediately started, and there was the beginning of a great career and of a friendship which was to be tragically cut short some fifteen years later. His name was George Gershwin. It was my privilege to present this young composer and pianist to the musical public. And for the first time American popular songs were accorded the dignity of a place on a concert program; and, as one critic so aptly wrote, we "made a lady out of jazz."

That concert made musical history. In the audience sat a very stout young band conductor,

to be called "Rhapsody in Blue", which was to make both of them world famous and to become a pattern for many to copy. Even Ravel paid tribute to Gershwin by using some ideas from the "Rhapsody in Blue" in his last work, a "Concerto for Piano and Orchestra."

Some of my programs were built from materials gathered during extensive travels in practically every civilized country of the world, and in some not so civilized. For a number of years I made my home in Java, where I had the privilege of studying the native music in the palace of the Sultan of Solo. I was the first white woman to bring that music to western audiences, and for many years it formed a very large part of my programs. As these Javan songs were always given in costume, that style was adopted as my trademark.

Individuality of Style

Here is a point that I would like to emphasize. If possible, have something which the public associates with you alone. Perhaps it will be a song, or the way the hair is dressed, or the style of clothing affected. Even to this day people tell me of some dress I wore many years ago, that had made a lasting impression by its individuality. I never followed the style of the day, but made my own; yes, I made them myself, so that there would be no danger of finding the same model on a dozen other people. Let the style in vogue be forgotten. Let the gown agree with the personality of the wearer, so that the two blend into an individuality. Even the male singers might follow this rule to a mild extent.

Another innovation in my recitals was the air of informality which came from the singing of oriental songs. It was necessary to tell people

something about this unusual music, and the costumes worn; so that in giving a little impromptu talk I soon found that the audience was interested in knowing something about the French, or other languages, in which the songs might be presented. Audiences were most grateful for this information; and many singers have followed the custom, thus breaking down the barriers between audience and artist in a really friendly fashion and so adding much to their own success.

Through my Javanese songs I made the acquaintance of that great painter, John Singer Sargent, who was instrumental in making possible my many appearances in Boston. At his solicitation I sat for two portraits, one of which now hangs in the Boston Museum. Many delightful evenings were spent at the home of the widely known American poetess, Amy Lowell. Most of the musical material gathered in Java was put to excellent use by the late Charles T. Griffes, in his widely known orchestral work, "Kubla Kahn", also in "Sho Yo" and in some songs. At his death the material was returned to me, then given to Maurice Ravel, whose work, as well as that of Debussy, shows the influence of the lovely Javanese music of the "gamalang"; heard by both of them as very young men. Much of what we now call "modern" music was at first greatly influenced by and

based on Javanese music. Sargent was living in Paris at that time, and some of his finest portraits and drawings are of Javanese dancers. It was actually a serious study of all oriental music that enabled me to understand and to master the contemporary, or so called "modern" music.

Advice from the "Swedish Nightingale"

Digressing now from the subject of program making, I have in my possession a copy of an interesting letter written by Jenny Lind, in answer to another asking her to explain vocal problems and how she had mastered them. Practically speaking, it is a question whether problem



Eva Gauthier in a Royal Javanese costume.

discussions are especially helpful, because no two singers have precisely the same difficulties, but experiences of others are always worth something, even if they do not apply to one's own case. For instance, Jenny Lind says in her letter, "I mastered the chromatic scale when I no longer needed it." She stressed the constant working of the middle voice; not to abuse the use of long phrases and too long a breath; and the practice of the trill as most useful for *coloratura* and *portamento*.

I should like to add to this with a quotation from the great Battistini who followed the economic law of *bel canto*: "In singing you must not make use of or eat up your capital; but one must know how to make the most of his interest." There are American singers who should ponder this very seriously.

In the same letter Jenny Lind says, "As concerns my voice, my difficulties with my throat were so great, the hindrances were so tremendous, they necessitated such constant energy and patience (two virtues which for me, alas, were almost impossible), that only my burning love for Art in its spiritual sense could enable me to go through the dreadful slavery. My breathing was naturally very short, there was not a sign of *coloratura*, and my attack of tones was impossible. I never heard such an attack in anybody else. For twenty-five years I have worked steadily on the chromatic scale, and only five or six years ago did it come perfectly."

I too had a great deal with which to cope, as very early, just as I was starting my studies in Paris, I was forced to undergo a most serious operation on the vocal cords, because of an ailment brought on by singing too much when still quite young. In other words, I had strained one of the vocal cords, and it took well over five years to recover. It was only with the utmost care and patience that I was able to overcome the injury and to recover the use of three notes in the middle scale. Till the age of twenty-three, I was a very deep contralto; so I may say that I made two complete careers, since after that the voice went up.

At the age of thirteen I was sent to Paris as a scholarship student of the Canadian Government (by the way, there were about forty of us, in all branches of the arts). As I was too young to be admitted to the Paris Conservatoire, and in order to waste no time, I went to the only teacher I knew, Marchesi, with whom I arranged an audition. As I was very small and thin, with a shock of black hair, Marchesi was more impressed with the size of my eyes than with my voice, and she called them *lucarnes*, which is the French for the round windows so much seen in French houses.

Marchesi was able to see at once the harm that already had been done to my voice. As she was then becoming rather old—seventy-six—she felt that there was too much to overcome, so her verdict was that it had been a beautiful voice, but she feared that a career was out of the question. In any case, her fees were quite beyond my pocketbook. When later it was made possible for me to meet these fees, and I called for another interview, her only comment was, "When there is no money I am not interested," even though I stood there with the money in hand. Which was the end of that dream.

I then went to another teacher, but after a few lessons my voice left me, and then came the operation. When fully recovered I was admitted to the Conservatoire, in the class of Dubulle; but, on the advice of the director, Theodore Dubois, I left. Because of my size and my being a contralto, he advised me to go in for concert and oratorio, as he felt that at that time I was wasting my time in studying for opera, and the Conservatoire was interested only in voices for the opera.

A Remarkable Career

I now went to Jacques Bouhy, one of the greatest singers of his time, and a great teacher as well. With his care I overcame the handicap resulting from the operation; and it is doubtful if there is any singer of my generation who did more with her voice than I did. In a career of forty years, under the most trying conditions of illness and fatigue, only once was it necessary to postpone a recital; and even that I could have carried off if I had not paid attention to a stupid throat doctor. That was the first and only time that I ever went to a throat doctor, since the one who had operated in Paris.

Even now I would like to go back to my teacher, Jacques Bouhy. It was for him that Bizet wrote the *Toreador Song* in "Carmen." He was most careful and never forced a voice, but worked on the middle voice and let the pupil find out for herself and correct what was wrong. The student was allowed much freedom in the choice of a repertoire; and for each lesson there were always two new works studied and memorized, on which he put the finishing touches. That is how I developed my repertoire and my sense of taste in songs. There is nothing that I did not learn, if it appealed to me.

Until the age of twenty-three I was a contralto; and then, when I went to Italy to study opera, as the voice was showing signs of becoming a soprano (even as a contralto the range was a very large one with great facility for *coloratura*), I can say that I had two distinct careers, and that my voice was a most useful one, as I delved into both repertoires.

Bouhy never approved of my going to Italy, and my teacher, Oxilia,

pushed the voice up too high, in trying to make a *coloratura* out of a contralto, which was a change too extreme. On my return to Paris, however, for six months with Bouhy, he put me straight again by keeping me on a Mozart aria for the entire six months. I have since worked in London, with the late William Shakespeare, and in Berlin, with Madame Schön-René; but this was really a continuation of what I already had done in Paris and a checking up after years of hard concert work and much fatiguing traveling.

When I first came to America I even survived thirty-five consecutive weeks in vaudeville, which is the hardest work in the musical field; but I never failed to do my vocalises and scales for at least an hour every day, and thus avoided any vocal difficulties. I never strained my voice by trying to sing too high and never in any way abused it on the high notes. They were there when I needed them. A strong medium range and good breathing will pull one through the most fatiguing programs.

Most important of all is good diction. During my years of study with Bouhy, who was a most severe teacher, he never once commented on my progress, until my very last lesson, when he said, "I think you will make a career." The reason for his lack of encouragement was his uncertainty that I would ever fully recover from the effects of the operation on my vocal cords; but he lived long after I had made a success of my career, though he never approved of all the new music I was sponsoring. In fact, he refused to teach me my rôle in "Pelléas et Mélisande." Debussy was beyond him, except for the very early works.

His parting advice was, "Never sing for nothing, even for charity. Get a fee; and, if you want to do so, give it back to the enterprise. And never expect any help from another artist, especially if she is already advanced in her career." But there he was wrong; because it was from a very great singer, and not young, that I got my first help and engagements. In memory of that, I have made it a rule to assist in every possible way any artist who needs it; and it has been my privilege to help many.

A Priceless Association

Bouhy was very much surprised when I told him of my being engaged to tour with the great Emma Albani, my countrywoman. She had been the person he had had in mind, as he knew I was to see her in London. I as a Canadian had been brought up on the name of that famous singer. Curiously enough, on her previous tour in Canada she had been asked to hear me sing in Ottawa, and had refused for lack of time.

A few years later I was to begin my career with her and under her

protection, and to accompany her on her farewell tour of Canada, as a star in my own right on my first tour there. She got just as much excitement out of it as if it had been her own first tour. What a privilege to be associated with such an artist and to hear her every night. I know of no other young singer who began a career so auspiciously. I was paid only fifteen pounds Sterling (seventy-five dollars) a week, and traveling expenses. That was, to me, a fortune.

I have been always a student, and I studied every song that attracted me, for future use. For that reason, I never refused to listen to the compositions of any young composer who asked for a hearing, lest I might pass up something that would be useful in my work, or that I might fail to encourage a talented composer to continue his efforts; for, unless the composer can hear his works performed, he cannot progress. When a work was once chosen for performance, it was given the most careful study, in order that it might have as fine an interpretation as I was able to give. I never sang any composition out of friendship, if it was not up to a standard that would entitle it to be heard.

As a last word, be a part of what is being done in your time, as well as a devotee of the classics. Keep informed of all that is happening in the art world, including all forms of literature, painting, sculpture (if not surrealist); dancing, anything that will help to produce a highly cultured nature. Do not stop with vocal recitals and opera, but attend piano, violin, chamber music and orchestral events. They will form your taste and develop a nature, personality and style that will hold the world for you.

Radio Helps Music Pronunciation By Ethel C. Link

One great help the radio has given me is that of assisting pupils to pronounce correctly the musical terms and the names of musicians. In fact, musical pronunciation is now on a wholly different basis, due to the standards kept up by trained announcers. Even my little pupils often surprise me by the manner in which they rattle off names which once were stumbling blocks to their elders. This makes me believe that the sense of hearing music itself is being constantly improved. In talking this over with some other teachers, I found that they all felt that pupils instinctively played more expressively than years ago. There is no question in my mind that the radio and the records are bettering musical performance in every way, and at the same time they are making the music teacher's work more simple and more pleasant.

THE ABILITY TO SING HIGH TONES is not the sole accomplishment to assure a successful singing career, but it is one of the many necessary and exacting requirements of the singer's art.

The correct singing of high tones requires what is known as an open throat, and this open throat must be coördinated with a practical understanding of breath support.

Let us first consider an open throat, and get a workable comprehension of this action or position. Stand before a mirror so that you can watch your entire face, and particularly the front of the throat, just below the jaw. Now—take a glass in your hand, as if about to take a drink. Bring the vessel up to your mouth quickly, and notice how, just as the glass is raised, you draw in quite a deep, quick breath through the mouth.

You will observe that as you draw in this quick breath, the throat expands, or your neck becomes fuller in front, and the inside of the mouth, back of the tongue, is dilated or distended. Take a breath in this way again, quickly, and carefully notice this physical action. The throat has opened because of the quick intake or *gasp in* of the breath. This is one way of explaining an open throat.

Now let us try another way to attain an open throat—the imaginary yawn. Sometimes the desire to yawn comes at an inopportune moment, and you are compelled to keep the mouth closed to conceal the yawn. Although you suppress the outward manifestation of the yawn, the inward physical action is opening the throat to a marked degree. The internal distention is so great that if you should try to speak, your words would sound greatly distorted. This type of open throat is too extreme to be used in singing, but is an excellent example of an open throat.

Place your hand gently upon your throat as you perform these two actions once again. In both instances it will be noted that the outer throat expands, and the "lump" in front of the throat—the larynx or "Adam's Apple"—descends lightly, and sometimes profoundly, as the throat opens. The phrase we use in explaining this is: The throat opens up, downward."

Before going further, you should understand *breath support*.

Breath support may be described as the lifting of the chest, ribs, and waistline as the breath flows out. Stand upright, inhale a breath and see that your chest is lifted high. Now notice that, as the breath is released, your chest naturally begins to sink. Now reverse this procedure: as the breath is released, deliberately lift your chest and hold it up while you exhale. This action is what we call *breath lift* or *breath support*; which brings into action all the expiratory muscles in a consciously controlled manner.

Now sing a few words softly on one of your low or middle tones, and apply the rule of open throat and breath lift. You will find that the tones become too distorted to sound pleasant, and you thus realize that this action is not for low tones. The action should begin only at about your first head tone—or first high tone. "But," you say, "which is my first head tone?" Every singer, young, old, inexperienced or experienced, can readily tell which is the first high tone to bother him; and that is the note or tone where you will find the open throat and breath support a great help.

The open throat necessary for high tones means that, beginning at a defined point in each singer's ascending scale, the larynx and adjacent parts should descend inversely to the ascending scale. The extent of this movement varies with the individual voice. As the larynx descends, the dia-

phragm is lifted, causing a constant breath pressure against the descending larynx. If, in the ascending scale, the larynx and adjoining parts ascend with the scale, your tones will be white, pinched, tight and brassy, and your voice will quickly deteriorate.

The correct downward movement of the larynx and its parts is very slight at the point in the scale where this movement begins. The descent should not be compelled by any physical effort aside from breath support. It can and should be brought about by the use of the correct singing word and the thought of the open throat with breath support.

With low voices, this open throat and breath lift will prove helpful when applied on or about one of these notes

Ex. 1



High voices will find it practical to begin on or about

Ex. 2

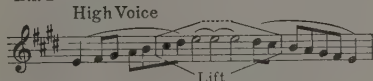


It is wise to sing up and down a scale slowly, making the top tones of your first scale, your first "high tone."

Ex. 3



Ex. 4



Good experimental phrases will be found in

VOICE

High Tones and How to Sing Them

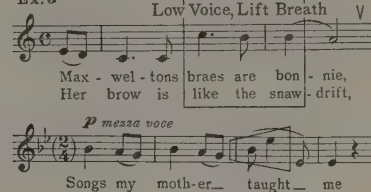
By

Frederic Charles Freemantel

Frederic Freemantel, born in London, was a pupil of William Shakespeare, Alberto Randegger, Sir Joseph Barnby, Dr. Hugh A. Clarke and others. He has appeared as tenor soloist at festivals, concerts and oratorio performances. His American debut was made in *Aida* in 1906. For some years he has maintained a New York studio.—Editor's Note.

Annie Laurie and Songs My Mother Taught Me.

Ex. 5



The correct *sound* of the upper tones of the woman's voice can be detected as she calls, "Hoo! Hoo!" to attract the attention of some friend at a distance.

This "Hoo! Hoo" sound is invariably the "head voice." This same free and "popping out" sound is observed even in the voice of the non-singer, when she calls out in this manner. The proper detection, appreciation, and development of this sound into the glorious singing sounds of the woman's upper tones, can be accomplished by the alert singer who applies the rule of open throat and breath support to this freely produced "Hoo! Hoo!" sound.

Here is another illustration which may help someone gain the courage and confidence to sing high tones. Have you ever heard a terrified woman scream? Did you ever hear a higher, more penetrating top tone? Just analyze how this is brought about. First—there is a very quick inhalation of breath, the mouth and throat being opened abnormally; and out comes the scream which the tense body revulsion to the situation has caused.

This same "scream" could be transferred into wonderful, singing high tones, if the physical action and mental reaction were controlled by poised thought. We do not recommend screaming for singing; it is only to the way it is done that we wish to draw your attention.

Almost all male voices have soft upper tones, usually referred to as "falsetto." There is a difference between this falsetto and the male head voice. The difference is this: the falsetto is produced with a high position of the larynx, while the head voice is the result of a lowered position of the larynx brought about (Continued on Page 772)

ALMOST EVERY ORGANIST at some time has felt that the instrument which he plays lacks adequate tonal resources. This is especially true of organists who play the older instruments. As a matter of fact, the average organ of twenty-five years ago is larger and has a greater variety of tone than the average organ built today, although such may not seem to be the case when the console stop lists are compared. This article is written in the belief that many organs have within themselves much tone that is being wasted. When we speak of wasted resources in the organ, let us bear in mind that there are two ways of wasting a tone: by using it too much, and by not using it at all.

If the organist feels that his instrument does not have sufficient volume he is likely to waste what volume it does have by an unrestricted use of full organ. By so doing he defeats his purpose. If full organ is used sparingly, it will seem more powerful when it is used. The wise organist will select one place in the program or service as the climax, and reserve the greatest volume for this purpose. This climax will usually be found in the last verse of the closing hymn. If the hymn is begun with a moderate registration, another stop added at the beginning of each stanza, with the full organ coming out in the last stanza, the congregation cannot fail to sense the climax.

A clever means of making full organ seem more powerful is to contrast it with a soft tone. To do this one should select a soft string or flute tone for a passage of suitable character, then at the proper point he should come out with full organ. Of course this must not be done unless the music and the occasion justify such an interpretation.

On the other hand, if full organ seems too heavy or dull, a refreshingly different type of volume can be obtained by registering all stops except those of flute tone, omitting Melodia, Stopped Diapason, Gedeckt, manual Bourdon and all other wood stops. In most organs this will produce a pleasing volume of bright quality. To this registration the flute stops may be added one at a time as more fullness of tone is desired. Experience with this registration will show that the quality of any registration depends not only upon what is included but also upon what is omitted. Imbued with this idea, the player can make any tone in the organ sound more interesting by preceding and contrasting it with tone of entirely different quality.

Favorite Stops Can Be Overdone

Many organists, even those who have comparatively large instruments at their command, often rely upon a few favorite stops for all solo effects. Vox Humana and Chimes often are worked to death, while the more dignified and truly musical stops stand by in silence. If there are chimes the listeners expect to hear them, and they should not be denied this pleasure; but cultured ears will be annoyed by the repeated blaring forth of long melodies. Two or three notes repeated on the chimes as an echo, or an occasional note as an after beat will satisfy the chime fans

Wasted Resources in the Organ

By

Marvin Anderson

Why is the playing of some organists dolefully monotonous while that of others is alive with interest? Mr. Anderson answers this question in this practical article.



The organ at Leiback, one of the most beautiful in Europe, with 81 stops and 5134 pipes.

and will be in good taste if indulged sparingly.

However, there is no need for the organist who does not have these fancy stops to lament their absence. The traditional organ stops usually found in church organs have much wider usefulness and also offer great possibilities as colorful solo tones when used in carefully chosen combinations.

Whatever the organ at our disposal, let us first assume that any stop or group of stops can be used as a solo tone. Even a seemingly freakish combination may be useful in its place. Certainly, there can be no harm in trying all possible tonal

effects, eliminating those which are disagreeable. To discover useful new combinations, be somewhat daring, look upon the instrument you play as seeing and hearing it for the first time. Memorize every useful combination of stops and try to use each of them occasionally, without overworking any particular one.

A few examples of unusual registrations may well lead to the discovery of others. If the organ has a Melodia 8 ft. and an Octave or Principal 4 ft. on the Great, these stops can be used together on bass clef melodies. If there is a Melodia, any 8 ft. flute such as Gedeckt or Stopped Diapason will do. This soft tone can be accompanied on the Swell by fairly strong 8 ft. tone. As a soft tone on the Swell, a soft 2 ft. stop combined with any 8 ft. stop is likely to be satisfactory. In solo combinations the 4 ft. and 2 ft. stops are seldom used alone but frequently in combination with other stops. However, there is no reason why this rule should not be broken if the result is satisfactory. For example, if the 8 ft. flute has been used a great deal, it might be desirable for the sake of variety to use a 4 ft. flute as a solo stop, playing the music an octave lower than written.

When playing the melody on a soft tone, it is desirable to play the accompaniment on another manual with tone of a different color. Solo flute tone (Melodia, Gedeckt, Stopped Diapason and so on) is most effective when accompanied on another manual by string tone (Salicional or Aeoline, Celeste and Violina). Solo reed tone (Oboe, Clarinet and so on) may be accompanied by soft flute tone or flutes and strings combined. When accompaniments are played on the Great, the Dulciana or Melodia may be used. If Dulciana is too weak and Melodia too strong, perhaps Dulciana and Great to Great 4 ft. may solve the problem. In the case of certain stops it is very satisfactory to play both solo and accompaniment on the same manual, especially on 8 ft. stops that increase in strength as the tone ascends.

Means of Avoiding Monotony

Monotony can be avoided in several ways. Above all, be sparing in your use of the tremulant. Certainly the tremu-

lant is desirable and effective, but good taste does not permit its incessant use. Many tones sound much better without it, which is true also of certain compositions by the old masters. This does not mean that the tremulant should be barred from music of the classic period. Let it be used when needed, but if omitted at times, it will be even more effective when it is used. In this connection it is interesting to note that the tremulant is somewhat of a gauge of tone quality. Good organ tone sounds very well without it, but poor tones fairly demand the tremulant.

Another means of avoiding monotony is to vary the pedal tone. It is true that some organs are deficient in pedal stops, probably because these stops are more expensive to build than manual stops. Perhaps (Continued on Page 774)

ORGAN

Famous Clarinetists

By

Dr. Alvin C. White



ALL DRAMA has its protagonists, all sports their famed athletes, literature its writers, science its standard bearers. This is likewise true of each musical instrument—for it is the great and famous of every field who enrich it, who contribute to its worth and beauty. Each instrument in the band or orchestra can trace some of its growth and much of its musical value to persons who have excelled in its performance, who have developed its musical possibilities.

Among the instruments, the clarinet has a long and interesting history, and the richness of this background depends upon two great factors: first, its recognition as an important musical voice by composers, and secondly, the development of its powers by great clarinetists. These two factors intermingle, because where great composers have had their attention called to the clarinet by great performers, many performers have been attracted to the clarinet by the fine music written for it.

Music for the Clarinet

Mozart was the first great composer to use the clarinet, and Haydn learned its function from him. Mozart wrote parts for the clarinet in many of his works, and probably omitted it from some of the important symphonies only because there were no outstanding players of that instrument in his experience. "Ah, if we had but clarinets too," he once wrote, "just imagine the splendid effect of a symphony with flutes, oboes and clarinets!"

The long vogue for flute and oboe doubtless kept the clarinet in abeyance as a solo instrument, even after it had found a place in the orchestra. Händel was a virtuoso on the oboe for which he wrote a sonata, and Frederick the Great honored the flute both with his royal touch and his efforts at composition. A breath of genius was needed to bring the clarinet to the attention of composers, in order that it might receive the individual prominence it deserved. That genius was Albert Stadler, who not only played the clarinet brilliantly, but also helped, with his brother Anton, in adding to the mechanical perfection of the instrument.

Mozart had but recently made the acquaintance of the Stadlers when in August, 1786, he produced his beautiful "Trio for Clarinet, Viola, and Piano", the composition being written, however, not so much for the clarinetists as for Franziska von Jacquin, one of his most talented piano pupils. He avoided the deeper tones of the clarinet in this trio out of consideration for the viola—its full, liquid tones being especially well adapted to the delivery of the melody. The composition is a charming one, and critics have placed it above all the Mozart trios.

Two years later, the clarinet appeared as a solo instrument, probably for the first time, in the combination with strings sometimes called the "Stadler Quintet", although better known by the deserved title of the "Celebrated Quintet." It was first performed for the Musicians' Charitable Fund on December 22nd, 1789, and was doubtless produced for this concert. It is celebrated not merely as a work for the clarinet, but as an exceptional piece of chamber music. Cast as it is in the most beautiful form, and possessed of the most charming sound effects, it fully justifies the praise bestowed by Ambros in Goethe's words: "Its whole being floats in sensuous health and sweetness." Men have studied the clarinet for the sake of playing this beautiful quintet.

But a few weeks before his death, Mozart produced the "Concerto, Op. 107." This, too, was a work of charity. Anton Stadler inspired these rich additions to musical literature, but did nothing to turn them to the financial benefit of their composer.

Beethoven regularly employed the clarinet, using for the most part the upper register. He composed three very fine duos for clarinet and bassoon, and a Septet with an exceedingly beautiful clarinet part. While he made the most of the instrument in his orchestral works, there seems to have been no virtuoso in Vienna to inspire him to write especially for the clarinet, and he would have been the last to furnish a composition free to an impecunious friend, as in the case of Mozart with Stadler. The clarinet voice figures, of course, in his symphonies—notably in the "Pastoral" and in compositions for wind instruments. Possibly due to the behest of his friend, Dr. Schmidt, he tried his hand on a trio for clarinet, violoncello, and piano, and in

1797 produced the beautiful "Op. 11" which he dedicated to Countess von Thom. Later he arranged his "Sextette, Op. 20" for the same three instruments and dedicated it to Dr. Schmidt. It was published as "Op. 38" in 1805.

Mendelssohn was especially attached to the chalumeau tones of the clarinet. He was an intimate friend of the Baermanns, who were famous for their playing, and composed for them two graceful trios for the clarinet, basset horn (alto clarinet) and piano—"Op. 114."

But Carl Maria von Weber was the real devotee of the clarinet and employed it in a way that no other composer has excelled. His two clarinet concertos with orchestral accompaniment, which display the quality and compass of the instrument to perfection, are still frequently performed. Von Weber was inspired to write for the clarinet by Heinrich Baermann of Munich, a famous clarinetist of that time. The two artists made more than one tour together, for which von Weber composed several pieces for the clarinet, including the "Variation, Op. 33" for clarinet and piano; the brilliant "Duo Concerto, Op. 48"; the "Quintet, Op. 34" for clarinet and strings; the two concertos with orchestra, "Op. 73" and "Op. 75," and the beautiful "Concertino, Op. 26."

Composers Inspired by Clarinetists

Brahms was so inspired by the playing of Richard Muhlfeld that he composed four of the finest works of chamber music ever written: the "Trio for Clarinet, Violoncello and Piano," the "Quintet for String Quartet and Clarinet," and two sonatas for clarinet and piano.

Schubert made much use of the clarinet in his orchestral and chamber compositions, and the instrument divides honors with the vocalist in the elaborate aria, *Der Hirt auf den Felsen*, written in his last year. The name of the clarinetist who first played it has not come down to us, but the composition is said to have been written for Anna Milder, one of Schubert's admirers.

At the court of Prince Sonderhausen, Louis Spohr heard the clarinetist, Hermsted, for whom the Prince requested a composition. In his autobiography, the composer wrote that he was glad to accede to the request, "as from the immense execution, together with the brilliancy of his tone and purity of intonation, I felt at liberty to give the reins to my fancy." Spohr wrote four concertos and a set of variations with orchestra for the instrument, leaving nothing to be desired in the way of difficulties for the performer, and of these the "Op. 57, No. 2" is especially interesting. His six songs for soprano, clarinet and piano are full of beauty and dramatic effect. And among them, *The Maiden and the Bird* is perhaps the best known.

Mendelssohn wrote to the composer, concerning the *Cradle Song*. "It pleases me exceedingly, and has so completely charmed me with its beauty, that I both sing and play it every day. It is not on account of any particular feature that I admire it, but for its perfectly natural sweetness as a whole, which, from beginning to end, flows so lightly and gratefully to the feelings."

Schumann composed three "Fantasiestücke" for clarinet and piano, and, following the example of Mozart, he produced four years later an interesting composition for clarinet, viola and piano, entitled "Märchenerzählungen." Händel used all the ordinary instruments of the present orchestra except the (Continued on Page 778)

BAND and ORCHESTRA
Edited by William D. Revelli

The Teacher's Round Table

Enlarging the Hand

I have a pupil who is a woman about forty, very ambitious, but with little training. Her hands are very small. She wishes to play things really too difficult for her. At present she is working on Buonamici's "Eighteen Little Preludes and Fugues" from Bach, as well as on MacDowell's "Woodland Sketches", both of which she does with reasonable ease. Can you suggest a few compositions which are not too demanding of technic, but which sound and appear much harder than they are? I had her work on Schumann's "Scenes from Childhood, Op. 15", but she felt they were too easy and tackled the Schulz-Evler arrangement of Strauss' *On the Beautiful Blue Danube* by herself!—H. S. T., Washington.

You might examine some of the following: *Novelette in D Minor*, Goodrich; *Clog Dance*, Hanson; *The Flirt*, Borowski; *Passacaglia*, Cyril Scott; *Valse Arabesque*, Op. 38, No. 1, Zeckwer; *Valse, a la bien Aimée*, Schütt; *Valse in A*, Op. 10, No. 2, Rachmaninoff; *Presto Agitato*, Mendelssohn; *Spanish Dance*, No. 5, Granados; *Valse Brillante*, Op. 34, No. 2, Chopin; and *Hungarian Rhapsody*, No. 3, Liszt.

Absolute Pitch

Q. 1. I hope you will mention a book of études to follow *Volume III* of the Czerny-Liebling series for those of us who have to struggle along without teachers.

Q. 2. I would like to see something on your page about absolute pitch. Can it be acquired? Is it necessary to have absolute pitch to become a fine artist? Exactly what does it do for a musician?—M. H., Michigan.

A. 1. Again (and for the last time), I say, "There ain't no such animal." If you have mastered the Czerny-Liebling, "Selected Czerny Studies, Volume III", you are a corking pianist. If you must go on with studies, try Czerny's "School of the Virtuoso, Opus 365" where you meet a series of technical *tours de force* sufficient to blast anybody's confidence. But why not expend your excess technical energy on the Chopin "Etudes Op. 10", which are musical as well as technical masterpieces? Both of these may be obtained through the publishers of THE ETUDE.

A. 2. No, absolute pitch cannot be acquired, but relative pitch, which is a kind of propped up pitch consciousness, can be developed. For instance, you can readily train yourself to sing or recognize A, determining the distance of other tones by interval measurement, chord recognition, and so forth. This must, however, be practiced interminably, or skill and accuracy quickly deteriorate.

There are many fine artists, particularly pianists, without the super-sensitivity of the "absolute pitcher." It is, of course, a great intonation help to singers, string, woodwind or brass players. For conductors it is indispensable. But for the purposes of musical memory it is dangerous to rely upon. Absolute pitch, being instinctive, is not controlled by intellectual processes. Therefore, it often leaves the nervous performer in a desperate lurch at critical moments. For most of us the safest memory insurance is the frequent, very slow, silent playing of our pieces away from the piano, hands singly and together, seeing in our mind's



eye each key and each finger played, at the same time "hearing" the pitch and length of every tone.

"The Merry Music Makers"

Mrs. F. F. B. (Oklahoma) has the perfect name for a young people's club: "The Merry Music Makers." Now in its seventh year, going stronger than ever, it meets on the third Saturday of the month from two until four-thirty. Membership usually includes ten students, with the average age ten years. Officers elected are President and Secretary, and the teacher acts as Program Chairman. There are no dues, all expenses being defrayed by the teacher. The club pin, a treble clef, is given to each member after the first appearance on a program.

To quote F. F. B., "Each month three prizes are given: one a program prize—usually a box of candy costing a quarter—for which members draw; the other two given to those successful in the games. A program and attendance prize are awarded at the close of the season; also prizes for the most original tune, the most interesting story, and the best scrap book.

"An important part of each meeting is the social hour at the end. Tea or soft drinks are served from a gaily appointed table, the President dispensing the hospitality. Food is the happy climax of any meeting. Woe to the club sponsor who does not take this into account!"

The Merry Music Makers' program begins with a roll call, members naming the radio program they have enjoyed most during the month. Then follows the "Great Composer" section. Pictures are shown of him as a child, his family, home, and so forth. Members give short talks, each covering one phase of his life, the teacher being prepared to fill in the gaps. Two or three club members play compositions of the composer.

The "Listening Lesson" comes next. The members submit lists of sounds they have heard, which they afterward mimic and illustrate at the piano. "Sounds Heard at Home", "Sounds Heard Outdoors", "Sounds Heard in School", "Sounds Heard at Night" and "Music and Noise" are some of the monthly assign-

Conducted Monthly

By

Guy Maier
Noted Pianist
and Music Educator

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

ments. At later meetings original tunes, chord progressions, or piano stories are used.

Then follows a "Technic" routine, in the course of which students play scales, chords, tone exercises, or a study. To be eligible for the yearly program prize, members must submit memorized technic on every program.

For the "Solo" section of the program, the students offer any number they wish. When a recital is in the offing, the teacher finds the club meeting an ideal tryout for students. Games are an important finale to the program. It is usually unwise to play more than two of these. For suggestions see "Games and Puzzles for the Musical" by David Bloomfield.

Mrs. F. F. B. suggests a musical anagram game that intrigued our family. Here is the list, each word a familiar musical term. (All of them look positively cuckoo!)

TAFSE; DTO; LURS; TFLA; EIT; EMIT; RAPSH; TURALAN; TEAPRE ENIL; USEAP; ACESP; TACCEN; TENO; GINCOTUN.

After much difficulty USEAP finally gave us "pause", but GINCOTUN drove us nearly frantic. Have you unscrambled it? It is something every student should do, but won't!

F. F. B. makes an excellent final observation. "Although the membership of 'The Merry Music Makers' represents children whose families are able to give them about anything they wish, their interest has never lagged. They will miss anything but a club meeting. If you get your club enthusiastically started and keep it moving, it will go over with a bang."

Mother Teacher

Q. 1. I taught our son, who is now twelve years old, to play. He has memorized the first five of the "Eighteen Little Preludes" by Bach. Should he continue to review them by memory or drop them completely when finished? How many should he study in this book?

Q. 2. He has also finished Czerny's "The School of Velocity, Op. 299." Would the "Fifty Selected Studies in Velocity" by J. B. Cramer be suitable to follow this? Can you suggest anything better?

Q. 3. Will you also list a few pieces for him to play?—C. S. M., Wisconsin.

A. 1. Put him on "Twenty Pieces from Bach's Book for His Son Friedemann" (Bach-Maier). He has done enough Little Preludes for the present.

A. 2. Try Mana Zucca's "Ten Studies in Black and White" and the Czerny-Liebling "Selected Czerny Studies, Volume II."

A. 3. Solo suggestions of recent publications for third and fourth grade adolescents:

Moment Dialogue, Spry; *Only a Yearning Heart*, Tchaikowsky-Hodson; *The Hitch-hiker*, Lowe; *Swinging Along*, Bennett; *On Silver Skates*, Federer; *Cavatina*, Sadness, Gehring; *In an English Tea Garden*, Rungee; *Slow Theme* from the "Rhapsody in Blue", Gershwin-Levine; *Tales of a Gypsy*, Coburn; *Feu Follet*, McGrath; and *Bourrée and Musette*, Chenoweth.

Memorizing

I should like very much to know your theories on the matter of having pupils memorize everything. Other teachers say they require this, and I cannot help wondering how they do it. My own large class of students are interested, enthusiastic and progressive. But, my goodness! If they had to memorize everything, we would never get anywhere, especially for those who find memorizing difficult. I choose certain of their favorite pieces to be learned by heart. The others they review and "polish", and play for me now and then, but do not have to memorize them all. If we attempted to do that, many pieces would get so stale that the children would hate them.—L. E. C., New York.

Three cheers for you! You have expressed my own sentiments so much better than I can, that there is nothing further to add. All students should "go through" as much literature as possible, to develop technical, musical and reading facility, and, above all, to let them enjoy music. A few of the more precious, richly glowing jewels among the lot can be taken out, lovingly polished and placed in the treasure chest of the heart, there to radiate warmth and beauty for a long time to come.

Sleeplessness Again

I was much interested in the answer you gave to D. D.'s "Sleepless" problem, and would like you to know how I cured myself of this nerve wracking condition.

I bought two cheap alarm clocks. At night I have them ticking where I can hear them. At first they do not tick exactly together; and the idea is to wait until they gradually get in unison, then to listen as one slowly draws ahead of the other. After awhile, they are back again in unison—but by that time I am usually asleep. It works like a charm.

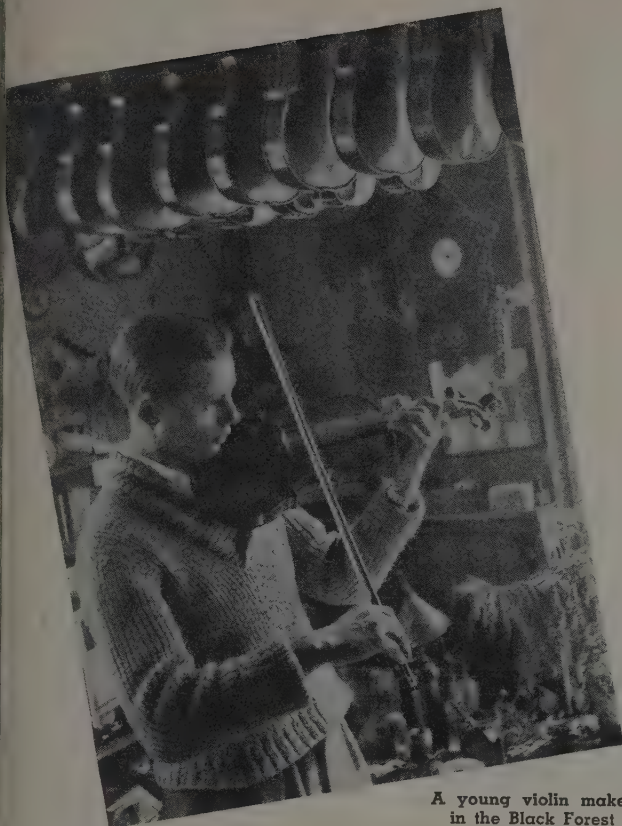
—C. W., Massachusetts.

Holy Smoke! Your cure seems to me even more nerve wracking than the ailment. Have you ever considered those sensitive musicians who cannot endure clock ticking; or those who would be made miserable by the ticking discrepancies; or some, like myself, who, trying to fit tunes or rhythm patterns to the wayward ticks, would be jolted wider awake than ever? And what do you do when without warning, one or both of the infernal "alarms" split the peacefully (?) ticking night air? No, I'm sorry—I cannot recommend your panacea to the trusting readers of this page. Let them try it if they insist—but the responsibility will rest squarely on their own pillow!

Fascination in Making Violins

By

Charles V. Browning



A young violin maker
in the Black Forest

SEVERAL EXCELLENT ARTICLES relating to the violin, bearing on its construction and care, have appeared in THE ETUDE MUSIC MAGAZINE; among them one in the June 1937 issue by Mr. E. J. Randall was outstanding. The article described what this writer considers one of the most important factors or details in the correct design of the violin. Quoting from one part of his article as follows: "The impulse given by these vibrations to the mass of air in the box is made as nearly central as possible by dividing the sounding board into two parts of equal area. The bridge being used to mark the division." This would imply that, in order to have perfectly balanced tone centralization, there should be the same or equal amount of air space both forward and back of the bridge.

Balanced Air Space

The knowledge gained by many years of practical experience in the construction, repair, and study of numerous violins has convinced the writer that this feature of perfectly balanced air space both fore and aft of the bridge, which is the culmination of several factors in design, is of paramount importance in the fashioning of a violin. The consummation of this feature, accompanied by perfection of other details in design, and measurements, as well as high quality material and workmanship, not only produces perfection in tone quality and balance, but also insures that quality demanded by professional musicians—"Perfect Response." On the contrary, if this feature of air space balance is lost through incorrect design, it matters not how clever the workmanship or how choice the material, the in-

strument will undoubtedly be faulty to a degree.

Every violin has a central point of equal air space division; however, it is very important that this central point of division be located at the bridge, with the bridge in perfect agreement or coordination with the correct string length. The string length upon the full sized instrument should be just thirteen inches from the bridge to the upper end of the finger board at the nut, with the bridge slightly inclined toward the tail piece.

Credit for the consummation of this important feature, as well as practically all others worthy of mention, belongs to the famous Italian master violin makers. For example, we may refer to the models of Stradivari. If instruments are fashioned with extreme exactness in outline and arch of plates, employing the Stradivari models, near perfec-

tion of equally balanced air space both fore and aft of the bridge, conforming with the correct string length, will be assured.

A Test with Rice Grains

The test for this feature may be accomplished in the following manner: first, properly locate the bridge upon the instrument; then pour grains of rice or wheat through the sound holes, enough to fill the lower bout up to the bridge. A card with its edge against the bridge should be pressed down over the sound holes to keep the grain from spilling. Shake the instrument in order that the grain will be level at all points. When this is accomplished reverse the instrument, allowing the grain to flow into the upper bout. Place the card in front of the bridge, shake level as before. If the instrument is in perfect balance, the grain should come up to the bridge as before. The amount of grain required for a full size violin is slightly more than would be contained in a one quart measure, which would be the equivalent of about sixty-three cubic inches. Tests by the writer indicate that the entire interior of the full size Stradivari models contain approximately one hundred and twenty-six cubic inches of air space.

Recently, the writer tested an instrument which, from practically all points of view, should have been a good violin. On the contrary, the instrument proved almost worthless, lacking in power and very poor in response. The above men-

tioned test disclosed the fact of its imperfection of design. While the grain filled the lower bout right to the bridge, when the shift was made to the upper bout, the grain passed the bridge by more than three fourths of an inch. A cross view of the instrument disclosed a considerable fullness in the arch of the top, at the lower bout. There was also some lack of fullness in the upper bout. After careful calculation a new top was made, reducing the arch of the lower bout and adding fullness to the upper bout; in other words, deflating the lower bout and inflating the upper bout enough to compensate for the defect in air space balance. When entirely completed, the test came within a minute fraction of perfection. The result was outstanding, inasmuch as it transformed what was practically a worthless "fiddle" into a really excellent violin.

All Important Balance

This and other tests by the writer prove the necessity of the incorporation of this near perfect feature in the construction of a violin. Should the test indicate only a moderate degree of difference in balance, it may be minimized by the proper adjustment of the sound post. However, let it be understood that, while the sound post is just as essential to a violin as the rudder is to a ship, it is a mistake to think that the sound post holds a cure-all for the many defects of incorrect design, poor material and unskilled workmanship.

There are several considerations to be observed in the proper adjusting of a sound post, among them locating the post at the proper position to secure the best results. Perhaps even more essential is proper tension. There is a certain "just right" tension or push upon the plates, necessary to bring the plates into harmonic accord. If too loose, the post will either fall or the plates will lack the necessary stability to produce good tone. On the contrary, if the post is forced into an instrument at so high a tension as to spring the plates, the result will doubtless be the destruction of the equilibrium of vibration. The adjustment of the sound post in any worth while instrument should be intrusted only to those with unquestioned knowledge and ability. Many good instruments have been passed by as unworthy, because of an improperly adjusted post.

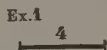
There are, to be sure, other contributory factors and details, all of which should be consummated to insure a high class violin. Briefly, the requisites in the making of a fine instrument are: first, correct design and measurements in all the various details, as formulated by the masters; second, material of superior quality, having the proper texture and temper, and seasoned only by nature's processes over a considerable period of time; and third, the plates not only properly synchronized, but also properly matched in material quality. This last is very (Continued on Page 776)

VIOLIN

Edited by Robert Braine

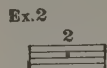
Many Questions!

Q. 1. I understand the sign



means four measures silence. What is the meaning when it occurs at the very beginning of a song?

2. This sign



which I understand means a double whole rest, also occurs in the beginning of another song. Explain its meaning in this position.

3. Can you give me the proper pronunciation of: *Repaz Band, Edclowiss Glide Waltz?*

4. Explain the word *augmented* in reference to time value.

5. Why are the intervals of a fourth, a fifth and an octave called perfect intervals?

6. Should six-eight time be played much faster than four-four; or would the six beats be counted the same as we count four, depending on the tempo mark of course? (I refer to hymns rather than to other music.)

7. I had in my possession a piece having some of the low notes written with an explanation that for the notes marked thus, the bass board could be struck with the foot. Explain the meaning of note and bass board.—E. B.

A. 1. It means that the accompanist is to play a four-measure introduction before the singer begins.

2. The pianist in this case has two measures introduction.

3. Ră'-páz; â-dél-wiss.

4. It means increasing the length of each note—usually by doubling its value.

5. The earliest part singing resulted from the fact that the tenor range of a man's voice is about a fourth or a fifth higher than that of a bass. Thus tenors found it easiest to sing a melody a fourth or a fifth higher than the basses. Because of the purity, or *hollowness*, of these intervals, they (along with the octave) were for centuries the only accepted intervals. Hence they came to be known as *perfect* and all other intervals as *imperfect*.

6. Six-eight measure—or six-eight time, as you call it—is given two beats to the measure or six, depending on the tempo and the mood of the particular composition. If the tempo is fairly rapid and the mood a flowing one, there are two beats—on *one* and *four*, of course. But if the tempo is slower, one usually counts or beats six.

7. The bass board in this case probably refers to the part of the upright piano case just above the pedals. All sorts of novel sound effects are being introduced, especially in popular music, and this is probably one of these.

Music Appreciation

Q. Could you give me some ideas about teaching music appreciation in the high school?—Mrs. D. N.

A. Music appreciation varies infinitely both in kind and amount; but always, even on a very elementary level, it includes something of feeling and something of understanding. If you merely love music, but have absolutely no understanding of it at all, you do not appreciate it. And if you understand it to the utmost intricacy of harmonic or acoustical detail, but have no love for it whatever, you again do not appreciate it. There must be some love combined with

Questions and Answers

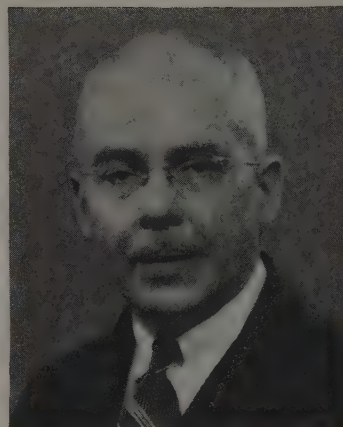
A-Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin College

Musical Editor, Webster's New
International Dictionary



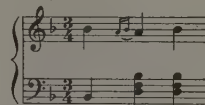
No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Double Grace Note

Q. A discussion about the way a double grace note is played came up between some friends and myself. One of the debaters is a music teacher, but I decided that The Etude could give me a dependable answer to the question.

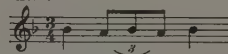
I would like to know when the grace notes in the example below are played. Are they played on the beat, or before the beat so that the following quarter note can be played in unison with the bass chord?—H. R.

Ex. 1



A. A debate on this question would be futile, as there is so much difference of opinion. In other words, different people will tell you that it is proper to play them either way. I should be better able to answer this question if you had told me the name of the composition from which the measure is taken. For instance, if it is played at a fast tempo the player might be inclined to make a triplet on the second count, like this:

Ex. 2



If, on the other hand, it is a waltz, the grace notes would sound better if they were played before the beat.

Pedaling a Haydn Work

Q. 1. In Haydn's sonatas, Nos. 2 and will you please indicate where I can use the pedal, as the pianos of Haydn's time had no pedals.
2. In the *Praeludium* of Mendelssohn in measures 10 and 12, should the F-sharp of the left hand of the second beat, played simultaneously with the F-sharp of the right hand, or between the A and F?—S. E. S.

A. 1. Lack of space forbids our answering comprehensive questions your first one. The best advice I can give you is to buy the Wiehmayer Edition of the Mozart Sonatas. These are beautifully pedalled. Study this pedalling and you will have a much better knowledge of how the compositions of Haydn should be pedalled. This is a foreign publication but can be purchased through the publishers of THE ETUDE.

2. No, these F-sharps do not come together. If you look at your time signature you will see that there are thirty-second notes to each count. Therefore, of course, would give you four for each hand.

About "es" and "is"

Q. 1. Will you explain to me the use and origin of the particles *es* and *is* as used by German musicians?

2. Will you give me information concerning the composer Fr. Lorenz Smith?—J. E. R. de la F.

A. 1. The particle *is* is used with a flat indicates a pitch a half step higher than the diatonic tone of the scale. In German many the scale letters are C, D, E, F, A, H (this last letter pronounced *hah* representing the scale pitch for which use B.) Thus *Dis* means D-sharp; means E-sharp (which must be thought and read thus for the sake of harmonic calculations and resolutions, though all keyed and fretted instruments it seems to be and is played as F); *Fis* means F-sharp; and so on. The particle *es* similarly indicates a pitch a half step lower and thus *Des* means D-flat; *Fes* means F-flat, and so on. I find no special significance of these particles, and my guess that their usage is simple conventional like our English suffixes, "er", "ish", and others.

2. A search of all the important music reference books discloses no such composer. Leo Smith, an English musician was born February 26, 1881. Or, is it possible that, taking foreign pronunciations into consideration, it is Florent Schmitt, eminent French Musician, born September 28, 1870, in whom you are interested? His biography may be found in any good musical encyclopedia.

Two-Piano Numbers

Q. "Can you recommend some recently published pieces for two pianos, four hands, not too difficult, but effective numbers for recitals?"—T. D., New York

A. Bach-Godowsky, *Chorale, Oh, He Fleeting*; Bach-Maier, *Air on the String*, also *Pastorale* and *Allegro in Minor*; Beethoven-Saar, *Contre Dan* No. 1; Duvernoy, *Feu Roulant* (*Peewheels*); Gehring, *Spic and Span*, a *Tick and Tock*; Glière, *The Wind* (*Vent*); Grasse-Ringo, *Waves at Plo Simmons*, *Deep River*, also *Scherzino*, a *The Gryphon and the Mock Tur* (*Minuet*); Turner, "Two Cornish Sketches" (*The Pottery Wheel and Shanty*); Rachmaninoff, *Prelude C-sharp minor*, Op. 3, No. 2 and *Romance* Op. 8, No. 2 from "The Second Suite"; Cui-Luboschutz, *Oriente*. All the above are in the late intermediate early advanced grade.

Practical Antidotes for Stage Fright

By
Sydney B. Dawson

THERE HAVE BEEN tedious and countless discussions expounded by eminent psychologists, which have left one with a feeling that if he could understand them they would eliminate stage fright. More than one essay has been written by music teachers, proving psychologically, that psychology has nothing to do with it. Various kinds of advice have been offered by musical doctors; "Think only of your music, the message you and your instrument are giving, and you will forget the audience;" or other suggestions just as detrimental.

Most articles on this subject stress the importance of a fine technic, and a thorough knowledge of the mechanics of the instrument. Some writers claim that these two things must be mastered or stage fright will result. The youngest pupil knows that adequate preparation is necessary before a public performance; such advice is superfluous. No doubt a great many performances have been ruined by a pupil stumbling or forgetting, but this was caused by lack of proper preparation and not from stage fright.

Why do some professional people occasionally have stage fright? Actors, who have been appearing before audiences, night after night for months, with no suggestion of nervousness, often, out of a clear sky, experience stage fright. It can hardly be said that this is due to lack of proper preparation.

A Matter of Self-consciousness

Suppose we place a plank, one foot wide and twelve feet in length, along the ground. Any person, who is physically and mentally normal, will wager that he can walk the plank, with eyes blindfolded. Why? Because he has mastered the technic of walking. To ask any one to walk the plank, with eyes open, would be a joke. But place the plank four or five stories above the ground, between two buildings, and what happens? These same people who, with eyes covered, could walk the plank on the ground, will probably have to crawl across on hands and knees; and yet they have mastered the technic of walking. Stage fright is probably due to a mixture of inferiority-complex and self-consciousness, combined with unusual and unexpected conditions.

Let us suppose that you are in the presence of a harmless moron. What are your reactions? You feel perfectly at ease, and doubtless take the initiative in conversation. This same feeling prevails while in the presence of most children. You feel confident that you have the situation well in hand. Taking the other extreme, picture yourself suddenly thrust into the presence of the governor, or some person upon whose favor depends

your future success. No doubt you experience a feeling of embarrassment. You hardly know what to say, and what you do say sounds quite unnatural. Your every gesture seems awkward. This will be your reaction, unless you have a message of vital importance or an idea you wish to present, in which case you feel more at ease—provided you have your heart and soul in the message.

Meeting Dominating Personalities

Often you come in contact with an individual who appears to dominate your personality. No matter how important your message is, you are embarrassed. If you have had a great deal of experience with such people, you know that the best way to meet them is fully to realize that you are their equal and that your message is important to them. You let such people feel this by looking them straight in the eye, rather than permitting them to measure their own importance through a reflection of your actions.

Audiences are massed personalities, and must be thought of as one person. It is said that the mental age of the average audience is eight years; with this in mind, a performer should have no feeling of stage fright. Possibly, in audiences attending concerts, the mental age is higher than eight years, but even so, remember you are there to deliver a message. Face your audience as you would a friend; let them feel that it is in their interest you are there; be secure in your knowledge that you are master of the situation. You may find a different reaction, at times, in the same audience. You personally may know people who meet you one day with a smile, giving you a delightful feeling of freedom, and the next day, with a cold indifference almost impossible to approach. Walk down the street, greet your friends with a frown, and you will wonder what is wrong with the world. Then try smiling as you meet a few friends, and notice the difference in their reactions. Audiences are the same; meet them in a gracious, smiling manner, and you will get a favorable response. This explains why professional people occasionally have stage fright; their own personalities provoke an unfavorable reaction in their audiences.

Seeking the Cure

So much for the cause; now for the remedy. If you have stage fright only at times, you will doubtless find the cure in what has already been written; but if you experience stage fright every time you make a public appearance, it will not be so simple. Probably the wisest way to begin is to give frequent performances before audiences of children. Use very light material, pieces readily

understood by them and appreciated. Try to sense their reaction when you first appear. Use the same program with different groups of children. As soon as you have gained confidence in yourself, make arrangements for appearances before institutional audiences. You will find a response from these listeners that shows unusual appreciation. When you feel that you are master of the performance, you can safely try a regular audience. If this proves unsatisfactory, do not become discouraged; remember every audience is different; probably your next performance will procure a more favorable reaction.

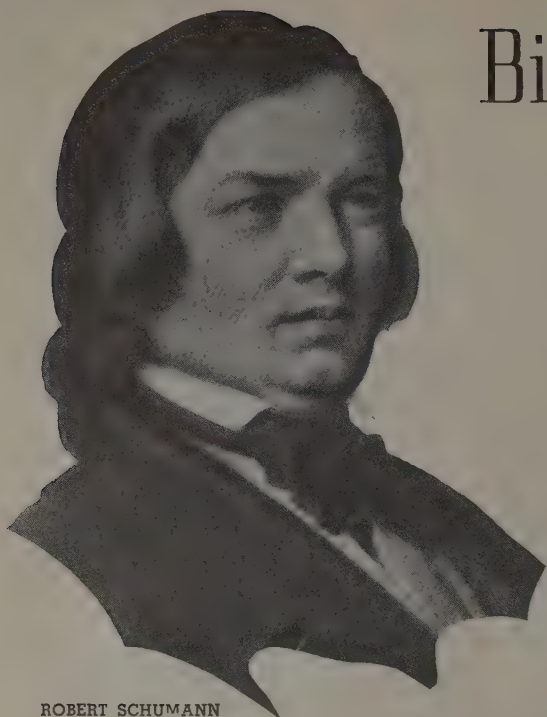
These directions are scarcely practical for the young pupil experiencing stage fright. When a person goes into training to become a tumbler or an acrobat, the first thing he learns to do is to fall. Many of these professional people are able to fall gracefully, covering up mistakes in such a way that the audience never realizes anything is wrong. This also gives the performer more confidence. Too many teachers make the error of severely criticizing the pupils' mistakes. No doubt you have heard speakers deliver some wonderful message, sway their audiences, yet make grammatical errors by the score. If you make a mistake during a program, it does not matter a great deal; the message is the thing. Today, machines are on the market that reproduce music, note perfect, but the musical interpretation of the message does not compare to that of a personal performer, though he make mistakes.

Have your pupils meet as a class and let them play solos, with the class listening carefully, then criticizing the interpretation, never technical mistakes. Do not let the pupil get the impression, however, that technic is of minor importance. Let it be understood that it is an essential qualification, but it should never be necessary for the class to waste time criticizing and correcting inexcusable mistakes.

Practical Points for Victims of Footlight Fever

In appearing before an audience remember these things:

1. You have a musical message that you should be prepared to deliver with an intelligent interpretation.
2. When you make your entrance on the stage, look straight at the audience, and let them feel that it is important that you are there. Fifty percent of winning a favorable audience reaction depends upon your smile, proper poise, and personality.
3. If a mistake is made, remember that it does not make a great deal of difference, and try to cover it up in the best possible way; it is the musical message you are trying to give your listeners, not a note perfect performance.
4. If you are playing a lengthy composition, do not repeat a movement that you do exceptionally well, unless you make a mistake; then repeat the movement to show the audience its real beauty.
5. Practice very little the day before a concert, and less the day of the performance.
6. Finally, remember that no matter how disastrous your first encounter with stage fright may have been, it is the experience of thousands that the day will come when you can look back to those first tragic experiences and laugh at your fears. Stage fright cannot be cured over night. Do not be discouraged, every audience is different, and when you have experienced the reaction, which lets you know you are the master of the situation, you are well on the road to recovery.



ROBERT SCHUMANN

Bird As Prophet, Op. 82, No. 7

(Vogel Als Prophet)

By ROBERT SCHUMANN

A MASTER LESSON BY

Jan Chiapusso

Distinguished Dutch-American
Pianist and Teacher

THE DIFFICULTIES of recreating the poetry of this delicate little piece are many. This elusive, highly suggestive tonal miniature requires a very refined technic, sensitive fingers, and great dynamic control; but above all it demands musical skill. The pronunciation of this phrase—musical skill, always makes pupils raise their eyebrows. Students are generally baffled by this somewhat vague concept. Yet, once a piece is learned, and the pupil is able to negotiate the various pianistic figures with ease, he can apply this type of skill; he can begin to “paint” light and shade, to imbue his rhythm with life through that “rubato” lilt, and to create those quickening or relaxing effects by control of the *tempo*.

Generally, however, this musical treatment is postponed until the piece is technically mastered; that is, technically, in the common, but incomplete sense of the word. The relation between technic and interpretation is rarely understood. Even famous music critics make the vulgar mistake of dividing an artist's abilities into these two categories. No better than a layman do these all-wise bystanders grasp the fact that the two elements in art are interdependent. The popular idea of technic is mere mechanism and velocity. But true technic is the ability to master and project any musical intent, to bring into relief those subtle shades of meaning that lie hidden between the notes, those fine variations of tonal dynamics and rhythmical pulse.

It is a mistake to think that musical effects can be postponed until the pianistic mechanism is mastered. For the musical idea determines the manner of technic, not vice versa. By putting the cart before the horse, one is often led to practice certain figures with an entirely wrong touch, or even with wrong fingering, for finger patterns are largely dependent upon one's choice of phrasing. In order to steer directly and quickly toward the final musical aim the art of practicing requires that, while engaged in the necessary grind, one constantly keep in mind the

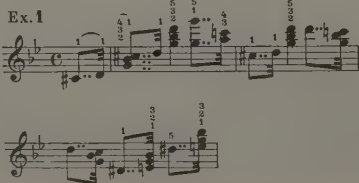
ultimate effect. Practicing becomes an inspiring process, when in the course of many otherwise dull repetitions one sees the living art work emerge with the composer's true poetic vision. In this manner one may experience the thrill of recreating.

I now should like to take the reader to the piano, and try to make clear the artistic and technical process of recreating this tonal gem by Robert Schumann.

Before making a sound, let us read the musical text, and try to sense the inner message. Here is a swiftly whispering melody, gliding over a rather wide and airy space of notes, all very light and *legato*. The pauses are quite long; the composer seems to draw one's attention to the stillness rather than to the melody. Imagine a forest, wet after summer rain; so silent it is then, under the dripping leaves. The birds seem afraid to resume their song. We listen.

Let us try to play the first phrase (to the middle of Measure 5). If the triplet is played as fast as required, the picture received from reading the piece is disturbed; and it is played too loud. In order to remedy that defect I lay my fingers on the keys in advance (D, G, B-flat, C-sharp), as if to play them in one chord. Then, with hardly a movement of the fingers, I play the chord as an arpeggio, rolling the fingers over the keys like the spokes of a wheel, and giving only a little additional push of each individual finger for a slight *crescendo* to C-sharp. For the next four notes (D, G, B-flat, D) such additional finger action is unnecessary, for these notes fade away in tone.

In order to feel the chord formations well in advance one might invent a little exercise. Busoni advises a similar practice in his edition of the “Well-Tempered Clavichord”; as does Cortot in his edition of Chopin's “Preludes” and “Etudes.” In fact, this is a well known and old device. Practice the entire first nine measures in this manner:



Now is the time to be careful. Do not lose sight of the purpose of this exercise, for it is at this point in the art of practicing that the greatest blunders are made; namely, the student may become too interested in finger gymnastics entirely as such, and forget the ultimate end to which they are only the means. It does not require very much repetition to accomplish the right aim, which is the ability to reach swiftly for the entire block of notes in advance. As soon as this has been accomplished, the exercise has fulfilled its purpose.

Now back to the musical effect. With the ability acquired to aim at the notes of the triplet figure in advance, the melody line now should roll out a little more smoothly. There are seven points pertaining to the interpretation of this first little phrase:

1. The *legato*
2. The exact time value of the triplets
3. An effective rise and fall (*crescendo* and *decrescendo*)
4. A sonorous C-sharp
5. The right treatment of the final note
6. The effective pause after the phrase
7. The right touch and the balance of weight

Points 1, 3, and 7 depend really upon each other for their success. The little *crescendo* is accomplished by a slight pressure of the finger against the key weight. In order to feel this weight of the key, which is (on a well regulated piano) four ounces, the fingers should be neither too firmly set, nor too loosely relaxed. Their muscles should be just enough contracted, just as soft, or a hard, as necessary to feel that flexible resistance of the key weight. One should not use the full arm weight, for this makes the tone too heavy and uniform.

In contemplating the first figure, attention is drawn to the most sonorous note, the C-sharp. There is a fascination about that tone. It gives a wistful, so pensive a sound; as if it should go right on into its solution, but is arrested by some peculiar urge. One longs to dwell upon it; it should have a slight pressure, but a pressure which affects the speed of the touch, and consequently the vibrancy of the tone. This pressure must not be against the woody bottom of the key, but against that oft mentioned key weight. The player, reluctant to leave this note, should hold it to the last fraction of its value, when it must suddenly vanish, as if by (Continued on Page 780)

rade 8

BIRD AS PROPHET
VOGEL ALS PROPHET

Andante con molto tenerezza M. M. $\text{♩} = 63$
Langsam sehr zart

Andante con moderazione M. M. 2-255
Langsam sehr zart

pp 1 p 2 ppp 3 L.H. a) 4 5

6 7

b) 8 9 L.H. 10

11 12 13 p L.H.

fp 14 fp 15 fp 16 fp

17 pp 18 19 p (espr.)

NOVEMBER 1940

Più
lent

pp

una cord

Tempo I.

p

p *L.H.* *fp* *fp* *fp*

f *fp* *pp*

40 41 42 43

WALTZ, IN D FLAT

No finer one-hand duet is to be found in piano literature than in the right hand part in the first movement of this delicious waltz by the great Polish genius. This in itself is a fine study in individualizing the tonal sensitivity of the fingers. Do not use too much *rubato* in the movement in G flat. In the *Fine* the tonal quality should be hushed to a very quick ending. Grade 4.

FRÉDÉRIC CHOPIN, Op. 70, No. 3

Moderato M. M. ♩ = 108

dolce e legato *cresc.*

p leggiero

Ossia

p leggiero *cresc.* *mf*

Ossia

dim. *dolce* *poco rit.* *cresc.* *f* *dim.*

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The score begins with a piano (*p*) dynamic, followed by a crescendo leading to a mezzo-forte (*mf*) dynamic. The music is characterized by flowing sixteenth-note passages in the right hand and sustained chords in the left hand. Performance markings include *dim.* (diminuendo), *dolce* (sweetly), *poco rit.* (a little slower), and *cresc.* (crescendo). The system concludes with a fermata over a final chord.

L'Allegretto
No. 3

espress.

dolce

cresc.

p

leggiere

Musical score for the second system of "The Swan Song" by Charles Ives. The score is written for a piano (p) and a trapezoidal piano (tr). The piano part includes dynamics such as *dim.*, *p*, *cresc.*, *mf*, and *f*, and concludes with *D.C. al Fine*. The trapezoidal piano part features various fingerings and articulations, including slurs and accents.

BARQUE O' DREAMS

Undulating like the waves, this barcarolle follows the conventional six-eight time. The left hand part has a character of its own, which should be strictly maintained. Grade 3

Andante molto espressivo M. M. $\text{♩} = 144$

ELVA CHITTENDEN

mp *dim.* *p* *cresc.* *Ped. simile*

mf slightly faster *p* a tempo *mf* *rit.* *mp* *4a tempo*

poco accel. *cresc.* *rit.* *f* *mp* *rit.* Last time to ♩ a tempo ten.

Più animando *mf* *cresc.* *f* *p* *ten.* *Ped. simile*

cresc. *f* *cresc.* *rit.* *D.S.*

CODA *mp* *dim.* *p* *pp* *mp* *pp* *ten.* *a tempo*

VIENNESE DANCE

This piece in the style of the *Alt Wien* of Lanner, Strauss, and Millöcker is a very clever simulation of a style which has enchanted all of the music world. The composer won an award with this composition in the recent Etude prize competition. Grade 5.

Tempo di Valse M. M. ♩ = 126

THUSNELDA BIRCSA

The musical score is written for piano and left hand (L.H.). It features a variety of musical notations including:

- Dynamics:** *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *accel.* (accelerando).
- Articulation:** Slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5) are used throughout.
- Performance Instructions:** *L.H.* (Left Hand), *R.H.* (Right Hand), *poco dim.* (poco diminuendo), *rit.* (ritardando), *grazioso più mosso* (graceful, more motion), and *Ped. simile* (pedal, similar).
- Structure:** The piece is divided into five systems of music, each with a piano and left-hand part.

pp
mf
sf *poco rit.* *accel. e cresc.* *Tempo I.* *mp*
poco a poco dim. e rit. *pp*
L.H. *R.H.* *L.H.* *R.H.* *L.H.*

AN AUTHORITATIVE OPINION:

**"This is the most
and will inevitably**

Read This Complete Synopsis of Contents

In Professor Weaver's review of "The Piano," quoted above, he lays special emphasis on the comprehensive and exhaustive character of the book; if you will read the Synopsis of Contents printed below, we know that

you will fully agree with him. Every subject of importance to anyone interested in the piano—as player, teacher, student or lover of the instrument—has been completely but concisely covered.

Part I—History and Construction of the Piano

Early keyboard instruments—History of the modern piano—The upright piano—The art piano—The player piano—Materials and parts—Care and tuning—Glossary—List of piano makers.

PART II—The Development of Piano Music

The harpsichord composers—The classic composers—Early modern composers—Contemporary composers.

PART III—Piano Teaching

Individual instruction—Methods of famous teachers—Class instruction.

PART IV—Piano Technique

Early development—Elements of technique—Technical exercises—Chords and part playing—The pedals.

PART V—Interpretation of Piano Music

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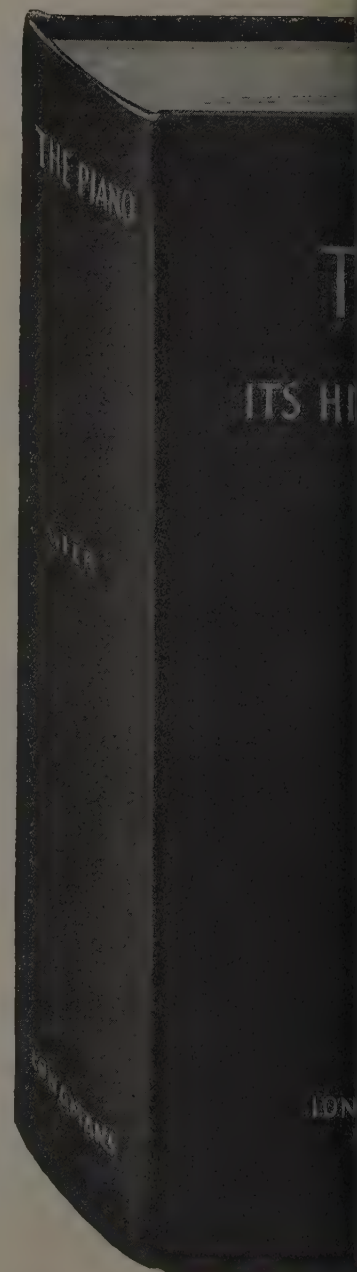
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Allegro con grazia M.M. ♩ = 96-108

ABRAM CHASINS, Op. 12, No. 1

p cresc. *f simile dim.* *Ped. simile*

p cresc. *f dim.* *rall.*

a tempo *p agitato* *p* *p cresc.* *simile*

mf *mf* *mf cresc.*

f *f* *dim.* *rall.*

Tempo I *p cresc.* *più cresc.*

accel. *f* *p* *pp* *più lento*

IN OLD SEVILLE

Grade 3 $\frac{1}{2}$. Moderato M.M. $\text{♩} = 132$ VERNON LANE

mp *mf* *f* *mp* *p* *mf* *dim.* *sfz*

IN COMMAND

MARCH

FRANK GREY

Grade 3½.

Tempo di Marcia M.M. ♩ = 108

Measures 1-24 of the musical score. The piece begins with a piano introduction marked *f* (forte) in the first measure, followed by a mezzo-forte (*mf*) section. The tempo is marked 'Tempo di Marcia M.M. ♩ = 108'. The key signature is one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and fingerings.

Measures 25-32 of the musical score. This section is marked *Maestoso* and *mf well marked*. It features a change in tempo and dynamics. The score concludes with a double bar line and the instruction *D.S. al Fine*. The final measure is marked with a '3' and a '5'.

NOW TAKE THY REST

SACRED SONG

Words and Music by ROLAND DIGGLE

Moderato

p

Now take thy rest, Dear soul, at last, Thy task is done And sor-row

past, Thy task is done And sor-row past. Un-til we meet On that far shore, In His strong

arms Rest ev-er-more, Rest ev-er-more. And now, dear Lord, For grace we

pray To bear our cross, To bear our cross From day to day. O grant that peace The world de-

nies, That peace which God love a-lone sup-plies.

*p rit.**molto rit. al fine*

OUR AMERICA

March moderato

Words and Music by ANNA CAS

mf A - mer - i - ca! Our A - mer - i - ca! The

land of the brave! Come all ye, and fight for us; God will watch o - ver us For win we

f

must! Our cause it is just; A - mer - i - ca, Our A - mer - i - ca! The land of the brave. The stars and

Fine mp sostenuto

stripes; 'Tis a won - der - ful sight To see them wav - ing in the breeze! Then forward march ye

rall. mf a tempo

one and all, For we must an - swer to the call of A - mer - i - ca, Our A - mer - i - ca, The land of the brave!

rall. a tempo D.S.

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Allegro moderato

ANNUALS

PEDAL

Ped. 5-1

Gt. reduce

dim.

G (7) *mf*

cresc

reduce Sw.

dim

Sw. *mp* cresc

dim.

(8) *m*

Meno mosso

Sw. soft strings

Andante sostenuto

Gt. soft 8'

[A] (10)

Sw. *mp*

Ped. 4-0

Moderato

Full Sw.

[G] (7) *mf*

f

Con brio

Full Gt.

Ped. 5-2

[B] (11) *mf*

mf

Full Sw. Gt.

B (1) *mf* *B* (1) *f*

Poco allargando

A (9) *f* *molto cresc.* *ff* rit.

CARRY ME BACK TO OLD VIRGINNY

GUITAR

JAMES BLAND

Transcribed by Vahdah Olcott-Bickford, Op. 70

Moderato

mf *rit.* *mf* a tempo

rit. *p* a tempo

p *poco rit.* *pp*

ASSEMBLY GRAND MARCH

Tempo di Marcia

SECONDO

CARL WILHELM KERN, Op.

The musical score is written for piano and consists of five systems of music. Each system typically contains a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics like *mf* (mezzo-forte), *f* (forte), *p* (piano), and *ff* (fortissimo) are used throughout. There are also articulation marks like accents and slurs, and performance instructions like *Ped.* (pedal) and **P* (piano). A *Fine* section is marked with a double bar line, and a *D.S.* (Da Capo) section is indicated at the end. The key signature has one flat (B-flat) and the time signature is 4/4. The score is arranged in five systems, each with a grand staff (treble and bass clef).

ASSEMBLY GRAND MARCH

PRIMO

CARL WILHELM KERN, Op. 475

Tempo di Marcia

The musical score is written for piano and consists of several systems of staves. The first system begins with a treble and bass staff in 4/4 time, marked *mf* and *f*. The second system continues with similar notation, including a *mf* marking. The third system features a *ff* marking and a *dim.* (diminuendo) marking. The fourth system includes a *p* (piano) marking and a *mf* marking. The fifth system has a *mf* marking and a *dim.* marking. The sixth system includes a *mf* marking and a *sfz* (sforzando) marking. The seventh system features a *p* marking and a *sfz* marking. The score concludes with a *D. S.* (Da Capo) marking. The key signature changes from C major to B-flat major. The tempo is marked 'Tempo di Marcia'.

THE KANGAROO

MARIAN WILSON HAL

Grade 1. In strict time M.M. ♩ = 84

Have you seen the Kan-ga-roo, The strangest an-i-mal in the zoo? When he comes bound-ing in-to view, I know you'll like him too. — You will see if you take a look, Ba-by rides in a pock-et-book, Safe and warm in his lit-tle nook, Hap-py as can be. While we look at him, you see, He close-ly watch-es you and me. I won-der if he thinks that we are just as strange as he.

mp *mf* *mp* *mp*

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SWINGING HIGH

SARAH COLEMAN BRAGDO

Grade 1½ Moderately slow M.M. ♩ = 116

Swinging high, You and I, Till we touch the sky; Swinging high, You and I, Through the air we fly. Swinging high, You and I, Through the air we fly.

mp *rit.* *a tempo*

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LITTLE PET DUCK

ADA RICHTER

Moderately M.M. $\text{♩} = 60$

de 1.

mf "Quack, quack, quack," said my lit-tle pet duck, "I'd like to have a swim." So I filled a tub with wa-ter And put my pet duck in. *mf* "Quack, quack, quack," said my lit-tle pet duck, "I'm hap-py as can be." *f* Quack, quack, quack, quack, quack, This is the life for me."

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JOLLY LITTLE PIPER

GEORGE JOHNSON

Daintily, with quaint humor M.M. $\text{♩} = 88$

de 2.

mp *cresc.* *f* *Fine* *mf* *Ped. simile* *D.C.*

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THE POST HORN

Grade 2½.

Allegro M.M. ♩ = 112

FREDERICK A. WILLIAMS

f

Ped. simile

cresc.

Fine

f

p

mf

D.C.

What the Pianist of To-morrow Must Possess

(Continued from Page 730)

in thumb-passing); (b) chords; (c) skips and positional changes; (d) double notes (thirds, sixths, and all intervals up to octaves); (e) extensions or stretches; and (f) the interlocking and crossing of hands. The most difficult passages can be analyzed to fall into one of these groups. By removing the troublesome passages from their textual settings and mastering them, once and for all time, the most difficult music becomes reduced to the sum of its component parts—technically speaking, of course—and its synthesis into fluent performance is correspondingly simplified.

Again, in the field of musical pattern, we find that most formal works (in distinction to improvisations) follow the old Aristotelian principle of achieving unity and variety through the use of three devices: imitation, variation, and development of the underlying idea. The student must approach his music with a clear understanding of its structural pattern. The more details of texture he discovers, the better will he appreciate the composer's skill in expressing his meaning, as well as his own duty in capturing and giving back that meaning.

Nothing is more rewarding than the thoughtful study of polyphonic music, but we must remember that polyphony is not merely a matter of academic part writing! Do you recall Chopin's exclamation, after a visiting countryman had played a mazurka for him?

"Fool! He thinks there is nothing to it but a bit of melody."

There is a tendency among students to overlook the complete musical pattern of a work. Only the difficulties receive attention. Key signatures and technical problems are about the only things the average student will analyze, without a special reminder; not unlike a certain famous singer who said to a fault-finding composer, "Let me first get the notes, my dear sir, and I'll put in your sharps and flats later!"

There are also rhythmic values to be watched, including the rests (it was Busoni who said that in Beethoven there is nothing more beautiful than the pauses). There are *legato*, and *staccato*. There is the matter of tonal volume and intensity, which proves to the thoughtful student that touch can never be separated from technic; that the meaning of the music is as much dependent upon touch as it is upon key, rhythm, or *tempo*.

Thus, the student must learn to scrutinize the entire musical text in the light of what the composer wishes to have expressed. Will it be depth or lightness, solidity or fluency? Only in this regard is technic

important. The meaning and character of the composition alone determine the technical tools that must be used to interpret it. In one case, we need a well trained thumb, to be passed under in arpeggio work; in another, a swiftly moving, flexible wrist; in another, the *cantabile* which is special to the piano—and which, to-day, is much neglected, alas, for the sake of a shallow, percussive brilliancy.

Incidentally, we must remember that the piano has the right to be considered as a stringed instrument, as well as one of percussion, and we must regulate our tonal approach to it accordingly. Sir James Jeans recently launched the amazing pronouncement that, from the viewpoint of the science of acoustics, the human touch has no more influence on tone values than the striking of a key by a hammer, a knife, or a tuning fork! Artistically, of course, this is quite unsound—for the simple reason that the tone produced by the human hand is directed less by the hand itself than by the brain that guides it. It is the thought behind the striking of the key, not the percussion itself, that makes for worthy piano playing.

Thus, the pianist of to-morrow must learn to-day to construct his entire musical edifice upon a foundation of thought. He will assign a reasonable scale of values to all things pertaining to music, reserving his deepest devotion for *music itself*. He will subordinate his own rôle as performer, as well as the technical resources at his command, to the musical meaning of the composer. He will learn slowly and thoroughly, analyzing his problems in terms of their basic causes, and conquering them, not for the sake of one "piece", but for the sake of enduring musical mastery. And he will make himself aware of the complete musical pattern that is given him to unfold. If he masters all of these points, the pianist of to-morrow will be well launched upon the highroad of happy achievement.

Music in Film-land

(Continued from Page 735)

singing a simple home song—and again, the obligato is carried by an orchestra of such size that hardly half its instruments could be crowded into the room depicted. Mr. Ford objects to that sort of thing. The audience may scarcely be conscious of the lapses from mood authenticity; still, they are there, and they place a subtle barrier between the spectator and the fundamental mood of the scenes. Mr. Ford has avoided any such discrepancies in his sea piece by keeping the projection as well as the content of his music well within the actual scope of his characters. Accordingly, there are scenes in

(Continued on Page 780)

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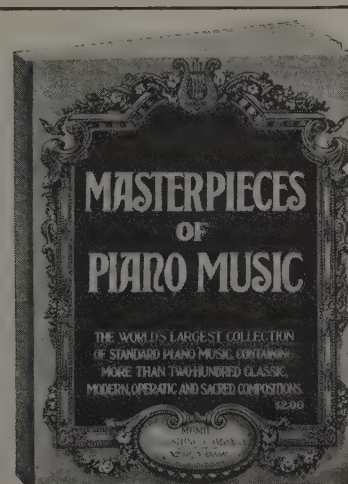
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Clear and Distinct Piano Playing

(Continued from Page 738)

pressure on the B-flat than is just sufficient to keep it from rising. Any exertion beyond that is apt to affect the control of the other fingers both in the production and cessation of tone. Those who have heard pianists as widely divergent in style as Paderewski and Gieseking play Bach know with what infinite skill their control of the voices is blended but at the same time is always articulate in the smallest detail.

Incisiveness of tone, which is such a vital part of good articulation, is possible only where the impact of the finger against the key is met by firmness in all the joints. That is why the not uncommon practice of allowing the first joint of the finger to cave in constitutes such a serious deterrent to clear articulation. This habit not only affects the quality of tone, but also its duration. When that joint breaks in, the key will remain depressed for a period of time after the middle joint begins to operate. Even though this interval is very slight, it is sufficient to blur the articulation by an overlapping of the tones. In most cases this habit is due to an improper mental attitude toward the keyboard and not the result of actual physical weakness. About the only satisfactory method of correcting the fault, therefore, is to focus the attention upon that specific joint.

The following simple exercise may prove of benefit in that connection: allow the full weight of the arm to hang from the fingertips, with the wrist lowered. Now draw the weight towards the keyboard solely by means of finger contraction. Care should be taken that the movement is initiated by the first joint, and that at no time is it allowed to collapse. When the finger has reached its maximum contraction, it should be allowed to unbend gradually.

Proper Fingering

Proper fingering plays a vital rôle in the acquisition of good articulation. Since size and flexibility of hands vary so widely, it is not always wise to adhere dogmatically to established fingering. This passage, for instance, from *Etude, Op. 10, No. 1*, by Chopin, is usually edited with the fingering here given above the notes.



For small hands, this necessitates a reach that greatly interferes with the operation of the fingers, especially the fourth and fifth. However, the alternative fingering placed be-

low the notes changes the technical complexion of the piece considerably. The content of the basic chord is now reduced from c g c e to g c e and the awkward stretch between the first and second and the fourth and fifth fingers is eliminated.

This is the age of unreserved, headlong precipitation. Hurry! Hurry! Hurry! Get to the goal even though you cross the line staggering, pop-eyed and out of breath. In such a day when so many departments of life are running in high gear, clarity and accuracy in music are in constant danger of being sacrificed on the altar of speed. Although the admonition to slow down is frequently heard at the piano lesson, a more effective method of restoring the proper balance is to insist upon those phases of technique that insure good articulation. All the red light stops in the world are worthless if you speed between lights.

High Tones and How to Sing Them

(Continued from Page 741)

by and maintained with breath support.

The soft head voice, or even the falsetto, can be used by tenor and baritone voices as the approach to the full rich top tones—if used in the right manner. The best soft upper tones can be made most easily by an “ee” or “oo” sound, with the mouth almost closed. Therefore, if the singer will first put a soft “y” in front of an “ah”, sing “yee-ah” with the “yee” very soft, and then run it into the “ah” without any change in the volume of tone, he will retain the quality sound of this easy “ee” when he sings the “ah.”

The second step is to give the “ee” with a slight aspirate like “hee”, quickly and softly, then run into the “ah” like “hee-yah” with a more explosive, fuller sound on the “ah”, which will result in a more courageously sung high tone.

All men singers who can attain this soft upper voice realize that the “high tones” thus produced are easily reached and sung. Only the fuller voiced upper tones seem to bother them.

The fuller tones will come if the singer uses this soft “hee” as an approach to the tone. The fact that he can sing the high tone softly should give him confidence to know that he has the fuller tones in his voice and needs only the courage to work them out.

And now listen carefully to a man's spontaneous shout of “Hey!” when attracting the attention of someone at a distance; again you recognize the freeness and openness of the sound. And note, too, the carrying power of this shout. If men singers will apply the rule for breath support to this same shout, and sustain

the sound, the basis of all full voiced high tones will be made apparent. This shout need not be loud; in fact, it should be only *mezzoforte*.

At first, such tones will naturally be rather crude, but by keeping them free and loose, and gradually bringing breath support and control to the tone, one will learn to sustain the shouted tone with an enhancing quality quite as thrilling as that of rightly produced upper tones.

Men singers must be careful, however. Some can safely reach these correct tones with the robust shout, as a preliminary tone, while others must use a much softer approach to the shouted tone. In all events, the “shout”, be it soft or robust, with proper breath support at the prime instant of attack, does give one the natural coordination of all physical actions required by these high tones.

Everyone is familiar with an extension ladder of two or more sections. Where the two sections come together we find that the top few rungs of the lower ladder overlap the lower few rungs of the upper ladder, thus being strengthened at the point of juncture. Although the upper section is the higher section of the ladder, the few lower rungs of this higher section are, nevertheless, low rungs.

You can liken this upper ladder to the soft upper tones of your voice (falsetto or head tones) and know that the first few high tones, when produced with this soft voice, are really the lowest tones of the high series of notes. We must realize that we are up and upon our higher ladder of tones and not reaching up to the top rungs. Actually being upon the low notes, or low rungs, of the higher ladder, we are on top of these tones which are sustained by breath support and enthusiastic courage.

The highest tones in the voice have always been called head tones. The term, head tones, is rather confusing to some who think that they must be “put into the head.” Of course, such a thing is impossible, for no voice tones can really be directed into the head or anywhere else.

It is believed that this term came about because the vibrations of these upper tones seem to be felt in the head. You too can feel them vibrate, if you place your open hand upon your head, near your forehead, while you sing or hum softly up the scale. As you go to the higher tones, you will feel a distinct vibration on the top of the head. This does not prove that the voice is in the head; it proves only that you feel the vibrations, just as you do in the chest when you sing lower tones. In reality, the voice vibrations are felt all over the body in varying degrees.

Do not be in a hurry to make your higher tones loud. It is best to keep them soft, and with good quality. They will themselves develop naturally into louder tones, without ef-

fort on your part, as soon as the are ready. Good singing is seldom loud singing. The quality of your voice is the most important thing to keep in mind. The voice power developed by breath support and breath control, which, in turn, is controlled and directed by your mind.

It is assumed that anyone applying these rules and principles to the production of their high tones will already have established the lower and middle voices on a firm tonal understanding. To go to the tones before the middle voice is developed is an error. It is like trying to finish the attic of a house before the lower floors are safely constructed.

The Middle Years

(Continued from Page 725)

window, watching the oncoming darkness with a woe-begone face and great staring eyes. Thank goodness this day sees little of self-imposed stupid martyrdom of this kind. There are periods in the life of everyone when solitude is a blissful refuge from the world, when we can commune only with our souls and our God. This is especially the case after an overwhelming loss, when the supreme moment comes that no one can ever comprehend. Yet, it is utter foolishness for one in middle years to prolong or exaggerate this period.

We know a woman in middle years who was so affected by the death of a child that it was feared that she would lose her reason. A kindly priest quoted to her the words of St. Chrysostom: “Him who is dead and gone, honor with remembrance, not with tears.” She had been a music teacher and she was advised to start a school in the memory of her child. This she did with amazing zeal. In less than a year she was content and rationally interested in life.

Many things may be used to fill in the inevitable leisure of the middle years. The more absorbing, the more creative, the more constructive they are, the better. If you have not prepared for them you may become a very unhappy individual. The parent who gives his child a musical education may be insuring him against many lonesome, isolated, bitter, melancholy wasted hours. This is particularly true in this day when so many are trained to play in ensemble groups, adding to music a delightful social atmosphere.

Make your middle years glorious—glorious for yourself and glorious for others. Avoid the black mists of confusion and the hurricanes of hate that often come from lack of proper occupation. Come out into the great day of life and in the words of St. Matthew:

“Let your light so shine before men that they may see your good works and glorify your Father which is in Heaven.”

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VOICE QUESTIONS

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DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Songs and Exercises for a Young Girl

Q. I am sixteen years of age. Please suggest some classic or simple operatic songs for my voice. I would prefer songs with "Ahs" and "Tras" in them like My Johann by Grieg, as I have very little music of that kind. My voice is rather weak but it has a sweet quality. My range is from A, the second line below, to D the second space above the staff, treble clef, and I prefer to sing high soprano songs suitable for my voice and range.

2. Can you suggest any exercises to develop the power of my voice? I am quite mature, so I am not handicapped in that respect. I believe that Lucille Manners developed her voice by taking exercises. Do you know what type?

3. Do tonsils have any effect on the power of the voice? I have been studying the piano for eight years and I have natural ability and a good ear for quality. Our town is quite isolated from the larger cities and there is no opportunity to take lessons.—J. S.

A. Try the following songs: A Heart that's Free, by Robyn; Damon, by Stange; Spring's Awakening, by Sanderson. It does not seem as if you were quite far enough advanced for the larger operatic numbers. Of course, you must map out for yourself a scheme of daily practice. So many minutes should be given to voice placing exercises, so many to scales and vocalises and perhaps a smaller number of minutes to songs. These exercises should be practiced standing, because one does not breathe as well sitting at the piano. Read a few books upon the voice, Shakespeare's "Plain Words on Singing" among others; and buy some simple exercise books like Abt's "Singing Tutor, Vol. 2"; Sieber's "Eight Measure Vocalises for Soprano"; and perhaps "Vaccini's Practical Method." It is very difficult to teach oneself how to sing without exceptional talent.

Any of the books mentioned may be procured through the publishers of The Etude.

2. Although your body seems very mature for sixteen, it is a question whether or not your vocal cords and the muscles that move them are developed like those of a mature woman. You must, above all things, be content to make haste slowly. Try for sweetness, smoothness of scale, clarity and ease of enunciation and leave the power of your voice as it is, for the present. As you grow older, if you do not strain your voice while you are young, it will gradually grow more powerful. I do not know what special exercises Miss Manners used, if any, to develop the power of her tones. You might write to her personally, enclosing a stamped, self-addressed envelope, in care of the Radio Station over which she is singing, and perhaps she will tell you.

3. Do you mean, do enlarged and diseased tonsils have any influence upon the power and quality of the voice? The answer is that they have a great influence upon both. I have taken up this question in some detail in an answer to A. B. which appears in this issue of The Etude. Please read it carefully.

Tonsils and Adenoids Once More. Humming

Q. Does it affect the range and quality of the voice to remove tonsils and adenoids?

2. What is the average age at which a soprano's voice is fully developed?

3. Does humming help the voice?—A. B.

A. Enlarged adenoids, as you can readily understand, obstruct the passage that leads into the nasal cavity, and thus interferes with the natural resonance of both nasal and head cavities. Enlarged and diseased tonsils have a somewhat similar effect, plus obstructing the free emission of the voice into the mouth, and so out into the open air. To remove them, if they are really diseased, should certainly change and improve the quality of the voice, provided the operation is skillfully performed. Consult a good surgeon who will advise you. It is easy to take them out, but impossible to put them back again.

2. There is no average age; it depends upon the individual. But a healthy, strong, nor-

mal young woman, who eats and drinks sensibly, who does not stay up most of the night smoking and dancing, when she should be in bed sleeping, may consider herself sufficiently developed to study singing, somewhere between sixteen and twenty years of age. Again I advise you to consult your physician, your singing teacher and your own common sense.

3. Humming helps some voices, because it encourages the upper resonances. Some other singers, especially some women singers, find that they stiffen the throat and jaw when they hum. In the latter case, it is not advisable to practice the hum, but to sing the exercises with the mouth naturally open.

Una Bella Voce

Q. I am a boy of seventeen, weight one hundred and seventy-two pounds, with the ambition to be an opera and concert singer. About two years ago a singing teacher heard me and said I had a "Bella Voce" but I was too young to begin serious study. My voice is now changed; it has become richer in tone and has much more volume. I speak Italian well, and this might help in my studies. Am I too young to start the serious study of singing? And will you please recommend a teacher?

A. If you really have "Una Bella Voce" you should certainly learn how to care for and to cultivate it. Your knowledge of Italian should help you a great deal, for many fine songs are written to Italian words. There is a tendency among young people of Italian origin to glorify the mere sound of the voice and to neglect musicianship. Do not fall into this error. If you have a good physique, a pleasant personality and a good education, I see no reason why you should not start your singing lessons immediately. Consult the best singing teacher in your neighborhood, have an audition and abide by his advice. Detroit is a great musical center containing many excellent singing teachers. Among so many good ones it would not be tactful for the editor of Voice Questions to recommend a particular one.

He Cannot Form the Consonant L

Q. I am nineteen years old, and I have a speech disorder existing from birth. I have trouble saying L. When I say "Lie down," it sounds like "Wie down," giving the L a W sound. I should appreciate any advice you can give me to improve this.—D. M.

A. In our long experience as singer and teacher, we have never met a condition like this. L and W belong to different consonant groups, and their formation demands very different actions of the speech muscles. L belongs to the lingual group, and its formation requires the tip of the tongue to rise and press against the upper front teeth, lips and jaw remaining quiescent. W belongs to the labial group, and its sound is formed by rounding the lips and slightly compressing them. You might try the following exercise. Select an easy tone in the middle voice; sing softly and quickly, with very little breath pressure: "Lah, Lay, Lee, Lie, Low, Loo. Sing it three times in one breath. You may also invent other similar exercises using short words commencing with L. Two books are suggested for you to read: "Graduated Exercises in Articulation" by S. A. King; and "Gymnastics of the Voice" by Gutmann.

From the description of your difficulty in forming the L, I should judge that the ligaments under the tongue may be too short, too contracted. When you try to place the tip of the tongue against the upper front teeth the shortness of the ligaments may make it difficult. Consult a good throat surgeon. Sometimes a slight cutting of these ligaments may give the tongue more liberty of action. It is an operation, which, slight as it is, should be attempted only by a skillful man.



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Wasted Resources of the Organ

(Continued from Page 742)

the minimum pedal tone that any organ has is a 16 ft. pedal stop (usually Bourdon) and a pedal coupler for each manual. Even this poverty of resources does not mean that there cannot be a certain amount of variety in pedal registration.

In playing soft music, the 16 ft. pedal tone will sometimes seem too heavy for the manual tone. To remedy this, the 16 ft. pedal stop should be left off, and the pedal coupled to a soft tone registered on one of the manuals. The pedal music then should be transposed, so that all notes are in the low octave. The result will be a very soft 16 ft. pedal stop, furnishing a welcome change from the eternal Bourdon.

Of course the pedal 16 ft. stop will be needed on all registrations of greater strength, in which case a judicious use should be made of the pedal couplers. Normally, the proper pedal registration for full organ would be all pedal stops and all pedal couplers. In exception to this, when both hands are playing full chords on the lower notes of one manual, and the pedal part runs up into the higher pedal notes, it is more satisfactory to couple the pedal only to that manual upon which the hands are not playing. In this case, if the inter-manual couplers are not used, there will be greater clarity both in the manual and pedal parts. In playing soft music, the organist should avoid coupling the pedal to any manual upon which high pitched stops are registered. With these exceptions, it is wise to couple the pedal to that manual upon which the accompaniment is being played.

One Way to Increase Tone

As an example of what can be done to make an inadequate organ produce tone, let us consider the following. At one time the writer became especially interested in manual 16 ft. tone and felt disappointed that the organ then used had no manual 16 ft. stops and no 16 ft. couplers. After some consideration a registration was found which produced the desired effect. On the Great, all 4 ft. and 2 ft. stops were registered. On the Swell all 4 ft. and 2 ft. stops and the principal 8 ft. stop, which happened to be Violin Diapason, were chosen. (Any Swell 8 ft. stop, if not too strong, would serve the purpose). Then the 16 ft. pedal stop was drawn. Swell to Pedal and Swell to Great. With both hands on the Great the hymn was played, with the music transposed an octave lower than written. The resulting tone was entirely new to this organ, and served very well as a soft accompaniment for hymns during a communion service.

It must be understood that some

of the suggestions in this article are unusual, and that the resulting tone in some cases may seem weird. Nevertheless, a judicious use of these suggestions will assist the organist in achieving new tonal effects. Perhaps by these means some of our allegedly wasted tonal resources can be salvaged. What the organist should acquire is a definite knowledge of the tone of every stop, the courage to try these stops in all possible combinations, and the good judgment to select from these trials only those tones which are truly musical.

Practicing on a Mental Keyboard

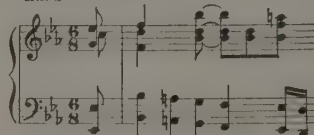
(Continued from Page 728)

Ex. 2



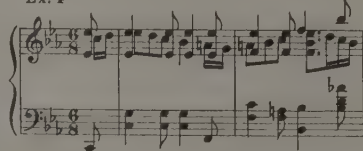
Then the two modulations from E-flat to B-flat should be compared. Both are made by the same means; the sub-mediante chord in E-flat becomes the super-tonic in B-flat, but each is alive with its own different meaning. In the first, the C minor chord (the final chord of Measure 6) jumps directly into the tonic of B-flat, while the melody appears in the left hand.

Ex. 3



In the second modulation, Measures 11 and 12, Brahms sustains the C minor chord, finally adding a seventh to it, making a two-five-one cadence in B-flat, before returning to E-flat.

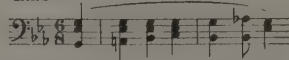
Ex. 4



In this last passage, particularly, the student should be asked to tell, verbally, the finger substitutions he has planned to make, if this inner melody is actually going to sing.

The soft counter melody in the base, in measures fifteen and sixteen, should be carefully defined:

Ex. 5



The E-flat minor section requires even greater care in definite thought. Here the melodic line is broken up into short fragments, which are, nevertheless, continuous and related to each other. In the left hand, the broken octave carries one melodic line and the broken third above carries another. Each

should be slightly separated from the other as:

Ex. 6



At the keyboard, this is easily neglected; away from the piano the idea instantly becomes clear.

In the second part, in Measures 9 and 10, of this middle section, the subtle modulation from E-flat minor to A-flat minor should be clarified. Here the Neapolitan sixth of the first key becomes the sub-mediante of the second, resolving, naturally, into the super-tonic seventh and, finally, into the dominant seventh.

Ex. 7

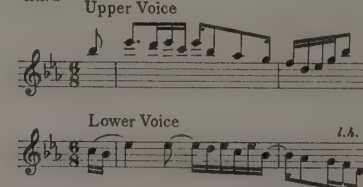


If this chain of harmonic thought is clearly conceived, the passage "floats in the air" in quite a different manner from a performance in which only the notes are accurately played.

When the first theme returns, in E-flat major, a very definite decision must be made regarding interpretation. The melody is now in octaves, and the pianist must decide whether to define both notes of each octave or the upper or lower line, independently. After this decision is made, he must be certain which fingers are to be stimulated to make the chosen line perfectly clear to the listener. All of this planning can be done much more clearly away from the keyboard than at it, if the text is securely a part of the player's mind.

The doubling of the melody, canonically, beginning on the sixth beat of measure twelve, in the final section, has often been a stumbling block to a young pianist. He is liable either to forget it entirely, or to scramble through it in a meaningless manner. If the student can be induced to take the time and trouble to think both voices, away from the keyboard, the passage soon becomes clear and its performance reposeful.

Ex. 8



The exact point, in the passage, where the right thumb gives the inner melody to the left thumb, should be carefully considered.

One of the leading pianists and teachers in this country once remarked to me, "I have found what the real difference is in American

and European music study. In Europe the student works; in America the teacher."

If the student is to be stimulated to the point of studying in the manner outlined, the teacher will certainly have to work, as well as the student. But if, finally, this process of thought is successfully inaugurated, the future work for the teacher diminishes, as that of the student increases; which is as should be.

Virtuosi Who Employ Mental Practice

Josef Hofmann has discussed, in several interviews, the practical use he makes of this type of practice while on tour. The writer has regrettably refrained from conversation with Harold Bauer, while he is relaxed, in an easy chair and called "from the back of his brain" the text of a composition he wishes to play. A composition, studied this way, becomes a part of the performer's life; surely a desirable thing.

In a note the writer received from Myra Hess, a year or so ago, she mentioned the Schubert "Sonata B-flat," and wrote: "I am finding a delightful traveling companion this season."

This certainly represents a different mental attitude from that of many pianists of a few years past who used to take a dumb keyboard into a Pullman and spend weary hours loosening their joints.

One may easily picture the happiness Miss Hess must feel, in addition to each successive performance, a recreated phrase, a new colorful nuance or a different pedal effect.

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Recent Records You Will Enjoy

(Continued from Page 734)

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Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I am planning to begin playing the pipe organ very soon, but cannot understand the use of the manuals and stops. Will you please suggest some organ books for beginners which explain these matters in detail—with exercises? The organ I shall use has two manuals, and stops included on enclosed list.—J. F. F.

A. We suggest "The Organ," by Stainer-Kraft for your use. The upper row of keys includes the Swell organ stops and the lower row the stops of the Great organ. The couplers act according to the names, 8' stops produce normal pitch (same as piano) while 4' stops speak an octave higher.

Q. We have an Estey organ No. 212258. Would you suggest to me appropriate music for that organ, especially in the mixing of the tunes, the use of the harmonics and the use of the pedals? Would you be kind enough to send me, if you have any, a description of the Estey organ? I would be very glad if you sent me samples and prices.—B. T.

A. We do not know the style of the instrument from the information you give us and cannot intelligently answer your questions. We suggest your writing the makers of the organ for the information you wish—Estey Organ Corporation, Brattleboro, Vermont.

Q. Can you give me any information as to the value, as an antique, of the organ herein described? It was made by Hutter and Kitteridge of London, England. The pipes are enclosed in a plain wooden cabinet with tapestry front. It contains five octaves, four stops and two foot pedals—no pedal keyboard. The cabinet is about five feet wide and six feet high, enclosing all the pipes.—A. B. C.

A. We do not know the value of the instrument you describe, and suggest that you consult some person interested in antiques.

Q. I am an organist of several years experience. At present, in this city, a new theater is being built, in which the owner-manager hopes to place a Hammond Electronic organ with me as organist. My problem is to find numbers to play as organ solos. Can you suggest some types of music that can be used? Also, can you tell me where song slides and blank slides on which words of songs are typed, can be obtained?—D. L. P.

A. We suggest that you examine "Play with Pleasure," which contains arrangements of folk songs and semiclassical and popular numbers, published for piano. Also you might investigate the following collections for Hammond Organ:

"Twelve easy arrangements" for Hammond Organ
"Music for the Hammond Organ" (two volumes), by Cronham
For organists Slide Service address:
Mr. Harry Blair, Room 402, 1270 Sixth Avenue, New York; Kay Studios, New York City; Cosmopolitan Song Slide Service, New York City.

Q. Our church has a reed organ. I do not know much about which stops should be used for different occasions. I enclose a list of the stops. Will you send me different stop combinations to use during the prelude, offering, communion, congregational singing and numbers by the choir? I want to play Cradle Song by Brahms for a prelude, and several appropriate hymns for communion.—L. E. B.

A. The stops to be used for prelude, offering and choir numbers are dependent on the character of the composition. For congregational singing you might try "full organ" by

opening both knee swells. For communion you probably should have soft stops. Your list does not indicate soft 8' stops, so that you may have to use Harp Aeolienne 2' which we presume is effective only in the lower part of the keyboard. It will be necessary to confine your playing to the range of the stop. If this stop is not available (hymns might require a more extended range), use your softest 8' stops (or 4' stops played one octave lower than written). For your general information 8' stops speak normal pitch (same as piano) while 4' stops speak an octave higher and 2' stops two octaves higher; and 16' stops speak an octave lower. We do not know what arrangement of the Brahms Cradle Song you wish to use, and therefore cannot intelligently suggest registration.

Q. Our church has a small organ of four sets of pipes, lacking the stops to produce required tonal qualities necessary to the organ. How is it possible for a church that is unable to finance the undertaking to solve this problem? The choir is not advanced enough to give a concert, and every way that comes to my mind proves impossible. The organ is in very bad shape, and the Tremolo does not work at all times. When our church bought the organ it did not give any other offer a thought. Do you think this was wise? Will you please send me names of reed organ manufacturers in the eastern part of the United States?—S. H. S.

A. It is difficult to make any suggestions where a church is really not able to finance the proper care of the organ. You might contact the builder of the instrument with advice as to conditions, and ask for the lowest cost to remedy defects, including tremolo. If the church cannot finance the matter in the regular way, perhaps you might raise the money by some special function. Since we do not know circumstances and conditions at time of purchase, we cannot give an opinion as to the wisdom of consideration of one offer only. We are sending you information about reed organs by mail.

Q. I am interested in building a small residence organ. I play the organ and know something about organ construction. Can you recommend a practical book (or books) on organ building for amateurs? I am especially interested in direct electric action. I want a book that chiefly tells "how to do it." Please indicate the price and place where books can be procured.—R. D.

A. Although we do not know whether you will find the information you wish about direct electric action, we suggest the following books for your purpose: "The Electric Organ" by Whitworth, at \$7.50; "Cinema and Theater Organs," Whitworth, at \$4.25; and "How to Build a Chamber Organ," by Milne, at \$3.00. The books may be secured through the publishers of *The Etude*, prices subject to rate of exchange.

Q. Will you kindly advise us as to the specifications of the two organs listed—the first available at \$1250, and the other at \$1450?—M. W. H.

A. You probably will find the \$1450, specification the more comprehensive in scope, although we presume it to be unified and duplexed and to contain less pipes than the smaller specification. You do not explain the contents of the larger specification and we can only surmise the equipment. If the instruments are used organs, you may have to add the cost of moving and installation, which might materially increase the expenditure.



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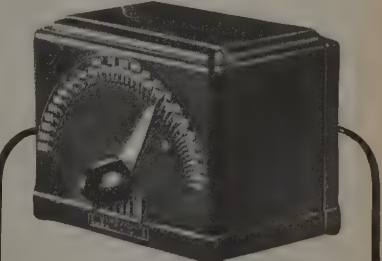
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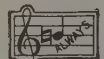
IN MUSICAL JEWELRY

(Illustrations Are Exact Size)

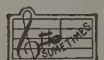
How to Order

Use the numbers in ordering to indicate which style pin is desired. Where letters are given for qualities, write one after number to indicate the quality wanted. (*) indicates that clasp pin has a safety catch. Special initials engraved on Nos. 15 or 18, 25 cents extra.

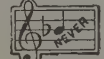
MOTTO PINS



Always B Natural
Clasp Pin No. 21



Sometimes B Sharp
Clasp Pin No. 22



Never B Flat
Clasp Pin No. 23

The Novelty Motto Pins shown here are great favorites with pupils. Many teachers use them for individual prizes or awards and not a few organize their pupils each season into an "Always B Natural Club" with each member wearing the pin as the club insignia. The Qualities and Prices are:

Quality	Price Ea.
*A—10K Gold	\$1.00
B—Silver	.35
C—Silver, Gold Plated	.35
E—Gilding Metal	.15

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No. 101

*A—10K Gold	\$2.50
B—Silver	1.00
C—Silver, Gold Plated	1.00
E—Gilding Metal	.40

LYRE PIN TREBLE CLEF PIN

A—10K Gold	\$1.25
B—Sterling Silver	.50
C—Gold Filled	.75
D—Gold Plated	.30
E—Silver Dipped	.30

Illustrations are Exact Size



WINGED HARP PINS



Clasp Pin
No. 14



Clasp Pin
No. 15



Clasp Pin
No. 16

The "Winged Harp" and the "Lyre and Wreath" designs are quite popular with music club, society, and class members and with choir folk. Both designs are frequently used as prizes and as Christmas remembrances. On Nos. 15 and 18 initials will be engraved at a small extra charge. These designs are obtainable in the following qualities:

A—10K Gold	\$2.00
B—Sterling Silver	.50
C—Gold Filled	.75
D—Gold Plated	.30
E—Silver Dipped	.30

LYRE and WREATH PINS



Clasp Pin
No. 17



Clasp Pin
No. 18



Clasp Pin
No. 19



Clasp Pin
No. 37

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D—Gold Plated	.30
E—Silver Plated	.30



Clasp Pin
No. 38

The background of circle in the Lyre design is red with lower panel in black; in the Cross design, blue with lower panel in white. All other parts of the pins are in gold or silver.

Also obtainable with the word "Choir" substituted for "Music"

LYRE IN SHIELD



Clasp Pin
No. 90

A brand-new design in musical jewelry novelties. The lyre and border are in gold or silver, the background in black, blue, red or green. (State color preference and quality number in ordering.)

*50A—10K Gold	\$2.00
*50B—Sterling Silver	.50
*50C—Gold Filled	.75
*50D—Gold Plated	.30
*50E—Silver Plated	.30

GRAND PINAO

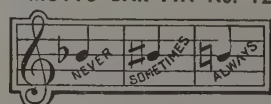
Clasp Pin

A miniature grand piano in black and gold.



No. 84A—Gold Dipped	.30c
*No. 84B—Gold Filled	.50c

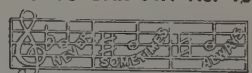
MOTTO BAR PIN No. 12



The staff, notes and lettering of this bar pin are in hard French black enamel, forming a strong contrast to the metal. The illustration is actual size.

No. 12A—Silver	\$0.70
No. 12B—Silver, Gold Plated	.70
No. 12C—Gilding Metal, Gold Finish	.30
No. 12D—Gilding Metal, Silver Finish	.30

MOTTO BAR PIN No. 13



In styles Nos. 13A, B, D and E, the staff, clef, notes and letters are raised, a miniature of the bas-relief style. In Nos. 13C and 13F the background is filled in with hard enamel in the colors mentioned below.

No. 13A—Silver	\$0.70
No. 13B—Silver, Gold Plated	.70
No. 13C—Silver, Enameled in Red, Black, Blue or Green	.70
No. 13D—Gilding Metal, Gold Finish	.30
No. 13E—Gilding Metal, Silver Finish	.30
No. 13F—Gilding Metal, Enameled, Finish in Red, Black, Blue or Green	.30

Scoring a Success

(Continued from Page 724)

quite equally vitalized. Since to do this has meant raising composition from a neglected position to a status equal with those departments that have long received the lion's share of attention, this adjustment may have appeared to be specialization. Actually, there is none—except in music.

Composition Study to the Fore

For so many years, adds Mr. Hanson, the emphasis has been placed upon the training of performers that a deviation from that path is rated as news. We have so stressed instrument and voice teaching, with harmony and theory required for balance, that to reverse the situation, making harmony and composition the major subjects, and thus giving equal opportunity to the creative artist, makes it a focal point for attention. Giving to the matter little real understanding, we seemed to think that performers must study, whereas creative youth needed only to tap brow with pencil to produce spontaneous emanation. No facilities needed, nothing but a menu card, or some other available piece of paper, on which to jot down a *Hark, Hark the Lark*, as it bubbled to the surface. The facts in the case have affected the misconception but little; it is so romantic to believe that nearly all compositions of worth leap effortlessly from forehead to paper.

To correct this erroneous impression; to give young creative talent a chance to flower; to bring some concrete enlightenment to this abstract subject has been a task not easy of accomplishment. It could have been said that no university of standing would balance its curriculum so poorly that its chemistry students fared less well than those studying law; it could have been said that no teacher of physics or biology or chemistry would feel his work capably done without a laboratory in which tests and experimentation could be carried out, and neither should a teacher of composition; it could have been said. . .

But instead of saying, the Eastman School has pointed out the existent disparity and need by the graphic method of doing. And with only a few years of life behind it, for it is a youthful organization, it has enabled creative youth to produce there the very proof of the pudding: tangible and laudatory results.

It has been frequently stated, and we are pardonably proud of the belief, that America has emerged from the rôle of tyro and can now walk forth on the musical stage with confidence and surety in her step. To this status there have been many contributive factors, so many in fact that we shall not attempt to enu-

merate them. We want, instead, to pay tribute to one of them: this youthful laboratory and the youthful dreamers who have hoped and groped and despaired and exulted in it. Certainly they have played a capable part in aiding us to reach such enviable musical eminence with our creative as well as our interpretive faculties alert and operative.

Fascination in Making Violins

(Continued from Page 745)

important, since some types of top wood, while in sympathy and accord with certain types of back material, are not adapted to other types of back material. Doubtless this accounts, in a measure, for the so-called element of luck. The proper matching of material may justly be called one of the fine arts of violin making. Varnish of a fine mellow elastic quality is necessary. All fittings, strings, and so on should be of first quality. Last, and most important, workmanship must be of a very high artistic order throughout, from the beginning through the final finishing touch. An instrument so created should be, to quote again from Mr. Randall's article, "A perfect creation, peerless, superior to improvement."

The Mystery of Sound Effects in the Radio Studio

(Continued from Page 731)

sprinkled again, listening carefully, then rushed triumphantly back to his laboratory, bearing with him the saltcellar and the lettuce leaf. That afternoon he embarked upon a series of experiments which was to result in N.B.C.'s rain machine, an electrically driven behemoth which pelts sheets of paper and gelatine with birdseed on the salt and lettuce principle and affords such diversified effects as rain heard through the window or on the street, and rain falling on grass, shingles, tin roofing, or a pavement.

Endless Research

Mr. Pierson does his best work not in such dazzling flashes but with the painstaking attention to detail which is said to characterize genius. For example, when he was called upon to create a rocket-ship noise for a Buck Rogers program, he did not try to go into the problem cold and pluck an idea instantly from his brain. He did extensive research, obtained data from such authoritative sources as *Weird Stories* and the *New York American*, and constructed his machine according to the best contemporary thought on the subject. The result was a convincing series of hisses and splutters which

(Continued on Page 784)

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 - 1902 Dance of Hours, C-4.....Ponchielli
 - 190 Doll's Dream, Op. 202, No. 4, C-2.....Oesten
 - 1433 Dreaming, Meditation, F-3.....Lichter
 - 1673 Dream of Shepherds, Op. 45, G-4.....Liszt
 - 2506 Edelweiss Glide, (Simp) G-2.....Vollenhant
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 - 626 Gertrude's Dream, Waltz, Eb-3.....Beethoven
 - 521 Golden Star Waltz, C-2.....Streabogg
 - 627 Gypsy Dance, Dm-3.....Lichter
 - 1222 Humming Bird, Waltz, F-2.....Weber
 - 1179 Hungarian Rhapsody No. 2, Cm-7.....Liszt
 - 2262 Hungarian Dance No. 5, Easy, Cm-2.....Brahms
 - 2251 Improvviso in Ab, Ab-4.....Schubert
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 - 2749 Japanese Lantern, A-C.....Hopkins
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 - 272 Largo, G-3.....Handel
 - 2467 Liebestraum (Love Dreams) G-3, Easy, Liszt
 - 278 Lily of the Valley, Op. 14, E-4.....Smith
 - 2746 Little French Doll, A, C-1.....Hopkins
 - 1613 Little Rondo, C-1.....Martin
 - 3163 Love Dreams (Waltz), Ab-3.....Greenwald
 - 1611 March of the Boy Scouts, C-2.....Martin
 - 3122 May Night, E-4.....S. Palmgren
 - 1648 Military March, No. 1, D-3.....Schubert
 - 1519 Night Song (Simp), Cm-3.....Beethoven
 - 1176 Nocturne, Op. 9, No. 2, Eb-4.....Chopin
 - 2308 Norwegian Cradle Song, F-3.....Morel
 - 1024 On the Meadow, Op. 95, No. 2, G-2.....Lichter
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VIOLIN QUESTIONS

Answered by
ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Schumann's Advice to Pupils

R. E. W.—It was Schumann who advised pupils to "make Bach your daily bread." Schumann was such a profound admirer of Bach that he advised his own pupils, and in fact all pupils, never to let a day pass without playing as much of the works of Bach as they had time for.

More About Savicke

B. B.—In the past six months several correspondents have inquired about the violins of a maker named Savicke. Diligent search through works of reference on the subject has failed to develop any information concerning this maker, so, as is my custom in such matters, I called in the assistance of the readers of The Etude. After several months, I received a letter from a Mr. Benedict Bantly, 118 Victoria Avenue, Puente, California, containing the desired information. Mr. Bantly wrote: "I have a German book, 'Die Geigen und Lautenmacher (Violins and Violin Makers),' by Willibald Leo Ferd. von Lutgendorff, published in Frankfurt am Main 1922, Germany. This work comes in two volumes. In it there is about a half page devoted to Carl Nikolaus Savicki—Vienna, Born 1792 in Lemberg, and died 1850 in Vienna." The correspondent stated that if any reader of The Etude wished further particulars, he would be glad to furnish them.

This maker, Savicki, seems to have made some good violins, but he was not especially famous.

The Maker Panormo

P. N. L.—Vincenzo Panormo, Paris (also Sicily and Ireland), 1740-1780, belonged to a family of violin makers, of which the last member died in 1892 in Brighton, England. He appears to have been a restless genius, and in accordance with his life, is also his work. Sometimes his instruments resemble Cremona masterpieces, and at other times again they look as though made by a poor hand. His favorite model was the Stradivari. His sons, Joseph, George, Louis and Edward were also violin makers. I cannot set a price on your violin, supposed to be a genuine Panormo, without seeing it. In the catalog of a leading American violin dealer, genuine Panormo violins are offered at from \$1,000 to \$1,800. Take your violin to a leading expert in Philadelphia, where you reside, and get his appraisal on it. Any leading music dealer in your city can give you the addresses of such experts.

A Violin Polish

D. K.—A violin cleaner and polish which is extensively used is made from this formula: fine raw linseed oil, seven parts; oil of turpentine, one part; water, four parts.

Mix thoroughly, pour some of the liquid on a cloth, and rub rapidly over the violin. Then wipe off every trace of the mixture, and polish with another clean, dry cloth.

As it is considerable trouble, however, to obtain and mix these ingredients, most violinists buy ready prepared cleaners at the music stores. There are a large number on the market.

Tourte Bows and Stiff Fingers

W. S. L.—There are many thousands of violin bows stamped "Tourte," as you say yours is stamped. Some of these bows are of only nominal value, but the genuine Tourte bows of first quality run from four hundred to twelve hundred dollars, but they must be genuine. Imitation Tourtes range from five dollars up. You state that your fingers seem to be stiffening, from the fact that you dip them in chemical solutions, used in photo finishing. Your letter does not state what the chemicals are, so it would be guess work to ascertain whether your trouble comes from them. Ask a chemist whether he thinks that the chemicals cause the stiffening of your fingers, or possibly a good doctor would know, after examining your fingers.

Strings Break Too Often

T. Y.—Constant bowing and wear on violin strings at the point between the bridge and the end of the finger board will, in time, render or cause a "perfect fifth" string to become false. For this reason it is well to change the strings often, depending, of course, upon the amount of use given the instrument.

Should you experience trouble with strings breaking near the nut or peg, it is well to have the "peg box" looked after by a competent repair man, for, if the peg hole is not "centered" correctly, the abrupt angle or sharp break from the nut to the peg hole will cause the string to break.

On Selecting a Violin

S. P.—1. If you wish to buy a lawn mower, an electric razor, a watch, a radio or a mowing machine, all you need to do is to go to reliable, first class firms, who sell these articles, and make your selection. You are pretty sure to get a good one. With a violin it is different. Out of a large number of violins, made by the same maker, from the same materials, and on the same model, some of the violins will be much better than the others. It needs an expert to pick out the best of the lot. If you are not an expert judge of violins yourself, try to get some one who is a good judge to select one for you. If you have no friend to do this, you will have to depend on the dealer. Tell him just what qualities you desire to have, in a violin, and tell him to send you one possessing these qualities. Have him send such a violin on approval, with the privilege of returning it, if you do not like it. 2. Buy a bow with a Pernambuco stick, at a price not less than five dollars. 3. The bad tone when you play the note, E-flat on the A string, probably comes from bad bowing. 4. A cheap violin can be sometimes improved by a skillful repairer, and sometimes not. Get the advice of the repairer on this point. I cannot tell without seeing and hearing the violin. 5. Violins should not be purchased merely because they are of a "certain make." They should be selected by an expert judge of violins, no matter of what "make" they are.

A Letter on Maggini

There seems to be quite a revival of interest in the violins of Maggini, which are extremely rare. C. G. M. of San Francisco writes: "I have just read your article in The Etude, of this month and year, about Maggini violins. The noted violinist, Henri Marteau, a pupil of Hubert Leonard, of Paris, played in public concerts on a very beautiful Maggini violin, which had a very outstanding tone, both for quality and quantity. He toured the United States about 1896, and made a great sensation wherever he played. I heard him three or four times and saw this Maggini violin. Leonard played on it for many years, and on his death Marteau bought it at once from the widow, paying a handsome price. Marteau never would part with it while he lived. "Two days ago, I called on an old friend and was talking to him about Maggini. He had a lot of old 'Strad' magazines (published in London). Among them he found one dated, June, 1908, and it showed a photograph of Marteau's Maggini, top, back, and sides. It showed a fine looking fiddle, with double purfling, and some ornamentation in the corners, on both top and back. I have serious doubts if there are even ten genuine Maggini's in the U. S."

In regard to the above, I would say to our correspondent, that another authority estimates the number of Maggini's at the present time as only fifty. Of course there is no means of knowing the exact number. Also there are practically no Maggini's used by noted violinists at the present time. The taste of famous violinists now runs to the violins of Stradivarius and Guarnerius, for their concert work. The tone of the Maggini violins is too dark and somber.

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Great Painters and the Art of Music

(Continued from Page 727)

their hunger. One of his sayings was: "In music, as in all the other arts, there is no grace without strength."

Delacroix, who painted portraits of Chopin (1838) and made a sketch of Paganini, was an ardent admirer of Mozart and Beethoven, but disliked the music of Berlioz. Chopin he admired both as musician and friend. But Chopin, in turn, heartily detested the paintings of Delacroix.

Renoir Might Have Been a Musician

Raphael was the only painter ever to stir and refresh the composer Tchaikowsky, who often referred to him as "that Mozart of painting." And no less a musician than Gounod taught the artist Pierre Auguste Renoir, in the latter's early years at music school. The great composer was so impressed with Renoir's talent that he urged him toward a musical career. But, because of the family's poverty, he was forced into an apprenticeship with a porcelain painter, and from then on he advanced as an artist. Yet his musical tendencies were shown in countless other ways, among them his frequent choice of musical themes. "At the Piano" was a favored setting for his subjects, as in "Les Filles d'Auguste Holmes", with one young girl playing the piano, another the violin and another listening. "The Piano Exercise" shows an old fashioned piano, a young student and a young auditor, while in "Mlles. Lerolle at the Piano" two young ladies are pictured, one of whom is playing from an open score. And Renoir's "La Bal à Bougival" (one of a trilogy done in 1883, in which the artist depicted dancers in town and on the countryside) has such rhythm that the very attitude of the performers suggests musical cadence.

Renoir, an ardent admirer of Wagner, had allowed himself to be carried away by the master's music when he heard it in Paris, but was bored upon hearing it in Bayreuth. The cries of the valkyries, he said, one could endure for a bit, but not for six hours at a stretch. Then he managed to paint a portrait of Wagner as a benign old man with a youthful face, an unfamiliar view of the composer in the last years of his life. Because it was satirical, Wagner disliked it intensely, although he did not admit this to Renoir.

The history of this portrait's creation was told by the artist when in 1882 he wrote a letter describing his efforts to contact the composer. He had discovered, in Wagner's entourage, the Russian painter Jukovsky, who had followed the master about for two years, hoping to persuade him to pose. Where Jukovsky failed, Renoir succeeded, despite Wagner's

nervousness and unwillingness to be disturbed while finishing "Parsifal." During the actual painting, Renoir found him charming and jolly, and clearly had no thought of satirizing him. From the drawing he made at that time, Renoir made two oil paintings and a lithograph.

Among composers especially interested in painting, one finds Sibelius, Mendelssohn, MacDowell, Cyril Scott, Paul Hindemith, Carl Ruggles, Lou Alter and George Gershwin. Gershwin first bought paintings because he felt genuinely drawn to them, and later took great pride in his collection. In 1929 he himself took up painting and tried to imbue his art work with the same qualities inherent in his music. He was especially interested in portraiture, and among the more than one hundred of his own paintings are those he did in 1937 of Arnold Schoenberg and Jerome Kern—two composers of widely differing ideals and musical expressions. Indeed, Gershwin was inclined to regard his painting and his music as almost interchangeable. He once said, "The new music and the new art are similar in rhythm. They share a sombre power and fine sentiment."

Sir Edward Elgar, as a child, deeply loved all things artistic, and was strongly moved by the medieval carvings in the Worcester Cathedral. In childhood, Francesco Malipiero (Italian modernist) and the Russian Glazounof both showed a trend toward painting before they discovered their latent musical talent; as did the contemporary American composer, Walter Piston.

Rachmaninoff once said, "When I compose, I am a slave. Beginning at nine in the morning I allow myself no respite until after eleven at night. A poem, a picture, something concrete, helps me immensely. There must be something definite before my mind to convey a definite impression, or the ideas refuse to appear." With this statement in mind, we may well believe that some of the masterpieces from Rachmaninoff's pen may have been inspired by painting.

Although the aspect of musical subjects for paintings is perhaps the most superficial concerning this theme, an adequate listing of each one would fill a fairly thick volume. There are numerous examples of musicians and musical instruments in oriental and primitive painting and sculpture, although in many cases the names of the artists are unknown to us.

Giorgione, of the Venetian School, painted "Concert Champêtre", portraying a group of young people with a lute and a flute, in such harmony of light and form that it is often called "Pastoral Symphony." "Man with a Flute" and "Venus and the Lute Player" were alike the works of Titian.

Domenico Feti, a Venetian who

lived from 1589 to 1624, painted "Boy with Violin", an example of the Baroque style at its best, since it is composed of curved lines and forms, rhythmically combined.

John Zoffany (born in 1733), a German painter of family portraits, who became famous in England, did a charming oil, "A Family Reunion: the Minuet" which pictures a keyboard instrument and a flute used as dance accompaniment. "The Ballad Singer" by Hogarth has long been a famous favorite.

Jacques-Louis David, popular artist of the French Revolution, of the Republic and of the Empire, won fame during life as a painter of historical pictures, but, ironically enough, is now recognized as among the greatest portrait painters of France. In 1792 he painted a portrait of the celebrated flautist and composer, François Devienne, holding a flute. François Boucher, whose career was largely shaped through the patronage of Madame Pompadour, belonged to the Rococo period. One of the tapestries he designed was entitled "The Flute Player." Among his other famous paintings is "La Musique." Fragonard and Jules-Alexis Meunier (1863-1934) both painted "The Music Lesson", each treating the subject in a quite different manner. "The Lute Players" by Meissonier may likewise be classed in this group.

When, in 1862, Manet attended a performance of The Spanish Ballet at the Hippodrome in Paris, he prevailed upon the dancers to pose for him in his studio; the result was his charming study of "The Spanish Ballet."

Degas' pictures of ballet dancers backstage are far more famous than his other paintings of life behind the scenes, namely the two of a singing woman, one called "The Café Singer" and the other "The Song." Degas' "The Orchestra", now hanging in the Louvre, shows the conductor and the men in the orchestra pit during a performance. "Father Listening to the Spanish Guitarist Pagano" is the title of another portrait by Degas, done in 1872. Amusing is this anecdote about Degas: "He was much beset by bores, and if he found he could not reasonably escape them by his favorite excuse of not seeing—as when he was invited to hear Madame X's beautiful singing—he would say, 'It makes me dizzy.'"

Among the ultra-modern Pablo Picasso's paintings are "The Violinist" (1918) and "The Three Musicians", both noted examples of his cubism.

The American Way

On the American scene, we find painters turning to music just as inevitably as do those of other nations. John Singer Sargent's portrait of Johannes Wolff holding a stringed instrument recalls the fact that the artist himself is said to have been

"a man of mind, an eager reader, an enthusiastic lover of music." And Whistler's second painting, "At the Piano", is said to contain the basic imprint of the artist's already forming style. Thomas Eakins, who viewed the world "as an educated observer looking for material data", attended many concerts to watch the performers. The result of this study revealed itself in such paintings as "The Concert Singer", a dignified unflattering portrait of a singer in action, as well as "Elisabeth at the Piano", "Music" and "The 'Cell Player'."

James Chapin, artist of the contemporary American scene, painted "Blues Concert: Ethel Waters", showing the singer standing near the grand piano, her pianist, a trumpeter and xylophonist. In Thomas Hart Benton's murals for the Missouri State Capitol there is one of a restaurant with a Negro jazz band. Benton, one of the most prominent of present day American artists, also painted a portrait of Carl Ruggles, American composer, at the piano. Benton is also a collector of little known American folksongs, gathered in his travels and recorded. These he plays for his friends (both melody and accompaniment) on the harmonica. But such is his devotion to music that he also plays on the harmonica, the old classics with extraordinarily good tone. Often he plays only one of the voices in an ensemble composition with other musicians accompanying him, and again he merely carries the melody. Music plays so great a part in his life that his wife insists that he paints only "in his spare time."

Famous Clarinetists

(Continued from Page 743)

clarinet. Haydn, too, was very sparing in his use of the clarinet; and alas, of his one hundred and eighty-seven symphonies many of the earlier ones are quite mediocre, having been written from day to day for Prince Esterhazy's little chapel where the master was musical director. But after Haydn was called to London by Saloman, a director of concerts, where he had a large orchestra at his disposal, his genius took magnificent flights. In London he wrote great symphonies, and in them the clarinets for the first time unfolded the resources from which the modern orchestra has profited so abundantly. In his first attempts Haydn took advantage of the beautiful tones of the chalumeau register. Gluck was the first to use clarinet in effective fashion in the opera orchestra, and Arne in his "Artaxerxes" (1762) used the clarinet for the first time in England as an orchestral instrument.

(To Be Continued in
The Etude for December)

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Sound Waves Over the World

(Continued from Page 737)

not a new voice to radio listeners. He has successfully appeared in opera not only over the air but also with the Metropolitan Opera Company, of which he has been a member since 1937.

We generally know where a radio program begins, but we do not always know where it stops. Take for example the "Wings Over Jordan" program, those thirty-five negro choristers who blend their voices in moving spirituals on Sunday mornings over CBS; this program originates in the studios of WGAR in Cleveland, but besides being broadcast from coast to coast in this country, it is picked up by the British Broadcasting Corporation in the English midlands and sent by short-wave around the globe. Down in Uganda, East Africa, according to Dr. Earnest B. Kalibala of that country, this program serves to meet their inter-racial needs in much the same manner as in the United States. "It is heard with equal interest," he says, "by the white and negro populace scattered around Lake Victoria." And since not all homes boast electricity, natives and whites have made it a custom, each Sunday evening, to gather at homes where there are radios, to hear this program.

A Radio Veteran

For the thirteenth uninterrupted season, the National Broadcasting Company is presenting the NBC Music Appreciation Hour with Walter Damrosch in the rôle of conductor and commentator. The first broadcast was heard on October 18, and the last one of this series is scheduled for April 25. As in the past, Dr. Damrosch will follow his well established plan for promoting appreciation among millions of American boys and girls in schools and colleges. The concerts will be divided into the regular four series of half-hour programs to be heard on alternate weeks. Series A and B are intended for younger listeners (Grades four to eight), while Series C and D are for junior and senior high school students. Parents will find these broadcasts well worth hearing; there is no question that students will profit from a discussion of them with their parents as well as with their teachers. Series A is to be devoted to "Orchestral Instruments and Voices"; Series B to "Music as an Expressive Medium"; Series C to "The Musical Forms"; and Series D to "Lives and Works of Great Composers."

In his broadcast of November 1, Dr. Damrosch presents the second program in his Series A and B. The first part of this hour will feature the violins and violas in music; the

second half "Animals in Music." The music of the latter half ranges from pieces by Mendelssohn to Deems Taylor.

In his broadcast of November 8 (second concert of Series C and D), Dr. Damrosch turns his attention first to "The Fugue" and secondly to a "Handel Program." Music by Bach, Beethoven, and Handel will be used to illustrate the fugue. In the broadcast of November 15, (Series A and B), the program is divided between a focus on the string instruments, violoncellos and basses, and "Fairy Tales in Music." The latter half of this hour features charming music by Mendelssohn, Ravel, Humperdinck, and Grieg.

In the broadcast of November 29 (Series C and D), the first half hour is given to "Two-Part and Three-Part Forms" and the latter half to a "Haydn Program", during which period the conductor will play the entire Haydn "Symphony No. 85, in B-flat" ("The Queen of France").

Columbia's American School of the Air, which titles its Tuesday musical programs this year "Well Springs to Music", will present three of these broadcasts during November. The dates and titles of the programs are as follows: November 12—"Songs of Make Believe"; November 19—"Ballets and Fairy Tales"; and November 26—"Animal Songs."

After a summer vacation, during which he acquired a much needed rest from his busy schedule, Alfred Wallenstein, the conductor, resumed recently his direction of four of radio's most important musical programs: "American Choral Festival" (Saturdays, 9:30 P.M., EST, Mutual); "Symphonic Strings", a string symphony program (Tuesdays, 8:30 P.M., EST, Mutual); "Sinfonietta", a symphony program (Fridays, 8:30 P.M., EST, Mutual); and "Voice of Firestone" (Mondays, 8:30 P.M., EST, NBC-Red Network). In the latter program, Margaret Speaks is again the soloist. If the reader is unfamiliar with Mr. Wallenstein's Mutual broadcasts, we suggest that he get acquainted with them at an early date; they are designed for the true music lover, and the conductor presents many worth while, familiar and unfamiliar compositions.

Behind the cryptic line in the newspapers, "Meet Mr. Morgan" (Tuesdays, Thursdays, Saturdays, 6:45 P.M., EST, Mutual) lies an interesting study. For Henry Morgan is one of radio's newest funny men—that is, new to the airways, since he has been funny, so they say, behind the scenes of radio for years—with his novel and original wit. Morgan is one of the few humorists discovered and developed from the ranks of loquacious announcers. He chatters about stuff and nonsense, giving you a welcome respite from the dire war news and other current events programs. In between his talk he

(Continued on Page 787)

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Bird As Prophet (Master Lesson)

(Continued from Page 748)

magic. Up it goes into the G minor arpeggio.

This solution is made most delicately. The last note must almost entirely disappear. The little dot over the high D is rather misleading, for it does not indicate a *staccato*. In Mozart's sonatas one sees them so often. There, as in our little tone poem, these dots at the end of slurs indicate rather that one should avoid an accent. If, in our Schumann number, this end note should become noisy and pointed, it would most assuredly ruin the mysterious effect of suspense in the following silence. The entire sequences of these figures must be whispered, swiftly, with the purpose in mind of emphasizing the silences. All through the first part one should be kept in wistful expectation. Only at Measure 20 the suspense is lifted, when the poet sings out his warm feeling of gratitude for his romantic, pantheistic inner world.

But before dealing with this beautiful passage, we still must solve a few problems in the first part.

Of utmost importance is the fingering. In Measure 2 I suggest a substitution on that important note C-sharp, a swift replacing of the fourth finger with the thumb. Only by having the thumb on that note can we comfortably master the sonority of the next triplet. Be sure to slide far enough to the back of the key with the fourth finger, to make place for the thumb. This fingering enables us to lay our fingers in advance over the next four notes (D, G, B-flat, D). This would be impossible if we were to keep the fourth finger on C-sharp. In this case the second finger could not reach G in time, and the *legato*, the speed, and the dynamic control would be made too difficult. Remember that the triplet goes very quickly. Only too often one hears these three notes played too slowly. The last triplet in Measure 2 should be played 4, 2, 4. This again enables us to reach for the low C-sharp in due time. Be sure to have the thumb as close as possible to the low C-sharp at the moment you start this last triplet.

When, in Measures 10 and 11, the main figure occurs in the left hand, go over with the fifth finger. This is not so difficult to do as it may first appear. In doing so, do not aim merely at D with the fifth finger alone; but aim at the entire next chord, as if written thus:



Going over with the fifth finger is not difficult, provided one does not move this finger individually. It should be used as an extension of

the hand. The aiming should be a movement of the hand, rather than of the finger.

This entire passage is rather difficult because of the awkward crossing of hands. This difficulty can be overcome only by clear thinking. Memorize this passage at once; hands separate, as well as together. When memorizing, think the melody. Sing it, or if you have the typical pianist's voice, whistle the tune. At any rate, do not memorize dead notes! It is always a source of amazement to the teacher to see how many students ignore the simplest melody. In their struggle between the ink black notes and the piano keys below, many a tune has been lost to the ear. This incredible but common oversight comes as a result of mechanical practicing.

In Measure 11 I play D, E-flat, A, C, E-flat with the fingering 1, 2, 4, 5, 4. In going over to E-flat with the fourth finger, again do not aim only at the one note, and do not play the E-flat with mere finger motion. Play that note as if you were to play an octave:



At first you may even practice the octave; when, afterwards, the low E-flat is omitted, the thumb may still be kept hovering over this note, as if intending to play it. This maneuver induces the right touch for the fourth finger, namely, not a finger movement, but one of the arm. Be sure to touch this note in the middle of the key, where it feels comfortable, soft, and elastic.

In Measure 15 I would suggest that the F-natural be played loud in comparison with the F-sharp, and that this latter be kept very soft. In order to accomplish this, try out the following exercise: play F-natural loud, and F-sharp *silently*. By this I mean that you should press F-sharp down, but without making a sound. You probably will not succeed in accomplishing this feat, but you will accomplish what you originally intended to do. Your F-sharp will remain soft while you give to F-natural all the necessary tone.

As to the grace notes—do not snap them; try rather to imitate the effect of a slide on the violin. Again, do not move the fingers individually in these delicate graces. Finger movements are so swift and nervous that they give the wrong color to these softly caressing slides.

At the end of this entire section do not retard. You will find it very effective, however, to lengthen the pauses in Measures 17 and 18 just a trifle. This treatment tends to heighten the suspense. Also try to play more softly as the end approaches. Do this by lifting the arm weight more and more. Lift the elbows.

The next passage gives ultimate

release for the pent up emotion of the preceding section. There are only six measures of this beautiful thanksgiving. Do not attempt to make too much of it. Do not bring out the soprano, for instance. Rather play it in the manner of a church organ, upon which, in the character of the instrument, all notes sound equally round and mellow. One might even accomplish the *legato* after the manner of the organist. This implies not to depend on the pedal for your *legato*; rather hold with the fingers what you can.

Play these religious chords rather slowly, with definite motion. Do not think, on the other hand, that you are not allowed to dwell upon certain notes of your special liking. One should never suppress spontaneous feeling, but he should prevent sentimentality by adhering to the general, fundamental *tempo* and rhythm. Pick up the *tempo* when the moment of indulgence is past. Especially is it inadvisable to waste time between phrases.

I hesitate to give more than general information; for the individual sentiment of the performer should guide him in a passage of such intimate feeling, rather than a prescription from note to note. Please do not take this lesson too literally, for a truly experienced artistic recreation is always a more or less personal matter. Before becoming a master, however, the apprentice must imitate.

Music in Film-land

(Continued from Page 771)

which only a flute is heard, quite as it might be on shipboard. Some scenes have been scored for concertina alone, while others have only drums, and a faint, far-away rhythm for oboes which creates the feeling of loneliness and distance necessary to the picture. The score itself is the work of Richard Hageman, formerly of the Metropolitan Opera. The cast includes John Wayne, Thomas Mitchell, Ian Hunter, Barry Fitzgerald, Wilfrid Lawson, and J. M. Kerrigan.

Tin Pan Alley in Pictures

By way of providing a measure of relief from turbulent world affairs, Darryl Zanuck has filmed the history and spirit of America's popular song world. 20th-Century-Fox's "Tin Pan Alley" deals with the musical and human ups and downs of that section of New York, the heart of which is Broadway and 46th Street where the nation's song hits are grown.

Starring Jack Oakie and John Payne as the colorful song-writing team to which things happen, the story depicts the development of hit tune creation, as well as its importance in the everyday life of millions.

(Continued on Page 784)

THE PIANO ACCORDION

Hints for Improving the Technic of the Bellows

By
Pietro Deiro

As Told to Elvera Collins

READERS OF THIS COLUMN have again asked for further ideas on how to perfect bellows technic. We are glad to observe the increasing interest in this phase of accordion playing, as it is an encouraging sign in the trend of accordion progress. A few years ago, students felt that it was sufficient to manipulate the bellows automatically and let it go at that.

Many of these letters are from pianists who find no difficulty with any other phase of accordion playing. Their musicianship, developed from piano study, naturally has revealed to them the important fact that proper bellows technic holds the secret to good accordion playing.

As a bit of encouragement, we would like to suggest that before accordionists blame themselves too much, it would be well for them to look into a few other factors which might cause their difficulty. First of all, those who find it impossible to play a complete phrase with one action of the bellows should have their instruments carefully examined for possible leakage of air. Should such be the case, no amount of diligent practice would help the player perfect his bellows technic until the instrument had been repaired.

We next suggest that the air bar be used in preference to the air button. The reason is obvious, as it may be applied from any playing position in the bass section and it is particularly useful when the bellows must be closed quickly before beginning the next phrase with an outward action.

The third preliminary factor in developing bellows technic concerns the correct playing position. The accordion must be held properly and the straps must be of such length that the instrument is held firmly and not allowed to oscillate from side to side. The opening and closing action of the bellows is always from the top, while the bottom remains in an almost closed position.

The Secret of Good Bellows Technic

Having disposed of these mechanical points, we shall now discuss the actual system of practice, because those who are having difficulty should set aside a part of their practice period for concentrated work on the bellows. A rule which is brief and to the point states that the secret of good bellows technic lies in arranging to play the most

number of notes while using the smallest possible amount of air in the bellows.

Many accordionists do not understand the advice that they must not waste the air. This means that there should be no movement of the bellows unless actually needed. Accordion artists have many little so-called "tricks" which they employ unconsciously. One of them is that the pressure of the palm of the left hand plays an important part in their bellows technic, because it is used as a sort of brake to arrest the action of the bellows at the very instant it has served its purpose, instead of permitting it to continue and waste air when no tones are being produced.

Our advice to pianists who are having difficulty with the bellows is to arrange a balanced practice schedule according to the following plan. The Hanon "Five Finger Exercises", arranged for the accordion under the title of "The Virtuoso Accordionist", can be made to serve for bellows practice while developing finger dexterity. The number of measures played with both the outward and closing action of the bellows can be counted, and the goal should be to increase the number of measures with each repetition. These should be played in *legato* style with a gradual action of the bellows, striving at all times for ease in execution.

The organ style of music provides another example of *legato* playing for bellows practice. Selections with full chords, in whole or half notes, should be played so that the bellows give the effect of even, sustained tones not varied by the bellows action.

All *legato* bellows practice should be alternated with practice of *staccato* exercises, as well as those with accented notes. Here again we encounter the little trick of immediately arresting the action of the bellows after the accented note has

(Continued on Page 783)

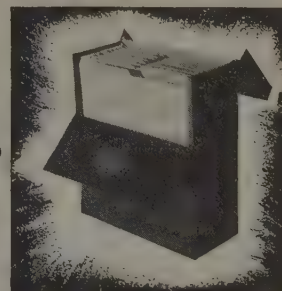
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The Christmas Piano and the Nineteenth Hole

(Continued from Page 733)

"Speech, speech, speech!" came in a chorus from the whole room.

"There isn't much to say," smiled Beston. "I'm proud of the cup, of course, but I only did my best. Perhaps you will give me a few minutes to tell why I gave this piano to the

club last Christmas. Most of you have known me all my life. You remember that my father died when I was ten, and as I look around this room, I see many who were boys and girls in homes to which my mother used to send me with my little express wagon full of homemade pies and cake. Somehow, she struggled along, and between cookies and the music lessons she gave, she brought up my brothers and my sisters and myself.

"She was a great mother, men! She tried to give me music lessons when I was a little tot, but somehow it never seemed to take. She had a little upright piano that Father gave her the first Christmas after they were married.

"The year after Father's death the great flood came and we had to take to the hills. When we got back to the house, it was on Christmas morning. We found that the waters hadn't touched the parlor floor. The first thing that Mother did, when she went into the room, was to sit down at the keyboard, and with tears streaming down her face, sing and play *Praise God From Whom All Blessings Flow*.

Beston stopped for nearly half a minute and looked out over the links. Then he went on:

"Well, that made me think. If as grand a mother as that thought so much of music, it was something worth working at. I started in to practice and I can't tell you all of the things that regular practice did to my character, my habits of thought, and my mind.

"There is something about music which makes a man think far more quickly and with greater accuracy. There is something which gives him a refinement which he cannot get in any other way. It seems to train the intellect and also gives normal liberation to the emotions.

"I wouldn't take anything for my musical training and I hope that this Christmas piano idea will spread with all of you who have families and want to safeguard them with the best in life. This is particularly important in this age of the radio and the talk-

ing machine, which have made piano study twice as fascinating.

"Why do you all play golf? Of course your first answer is 'For the fun and the sport.' Well, you know where I stand in golf. At the same time I don't know of anything that gives one more sport than music study, and if you have never studied music, you are like the chap who has never gotten interested in golf. You simply do not have the slightest idea what I am talking about.



Kranich and Bach, one of the long established American piano manufacturing firms, presents this up-to-the-minute design for 1941.

"There are no limitations to music. You can just go on and on learning more and more new captivating compositions. Like your golf game, every new play presents new problems. Furthermore, you can play music all by yourself, if you wish. You do not need a twosome or a foursome to enjoy it. More than this, you can enjoy it at any time, rain or shine, day or night, winter or summer.

"The second reason why most of you play golf is for release or relief. The man whose business activities in these times place an almost unbearable strain upon him, simply has to escape for a time each day from this pressure and escape through some means that will so absorb his attention that he cannot for the time being think of anything else. This I found out, very fortunately, when I was a young man and I used to play baseball with a back lot team. Then came along golf as a grand release from this high speed, mechanized life that has prematurely killed so many who have not found out this truth.

"Well, I have discovered that a surprising number of high powered business and professional men I meet find a special 'release' in music study that they are unable to secure from anything else. In fact, music calls for far more concentration than golf. And don't forget, music is always available, while golf is restricted to possible playing days.

"I have noted that the piano I gave to the club last Christmas has been much appreciated. I am glad to see that it is used for dances as well as for the serious programs of

good music. Unless the instrument is abused, a good piano will stand a great deal of use. Remember, before we had this good piano there was very little incentive for any good music in the club.

"I have consulted educational experts, and have learned that it is generally conceded that music study has a very beneficial disciplinary and sociological value, entirely apart from its artistic and aesthetic importance in the upbringing of young folks. The boy or the girl who does not have a chance at a musical training in these days is decidedly handicapped. I know that there are still hundreds of boys and girls whose lives would be bettered if they had a good piano in the home.

"I wish that there was some huge national fund to provide pianos for those of limited means, but of course that is Utopian! However, I want to do my little bit, and I am going to establish a fund, so that every Christmas there will be enough money to put a good Christmas piano in the home of some talented child in this immediate community who otherwise could not have one. More than this, I have named the fund after the little mother who literally worked her fingers off to bring me up, the Catharine A. Beston Christmas Piano Fund—because I am sure that if my mother could know of this (and I hope that she does)—she would say that nothing could bring more continuous joy to the home, rich or poor, than a fine, new Christmas piano."

Vocal Training from a Famous Master

(Continued from Page 729)

the principles of pure vocalization into singing speech. The following day, we repeated this entire process in the upper register, working from the C above middle-C to high-C. The third day I was allowed to sing a brief and very simple song. It was nothing like a concert number, but simply a complete musical unit that would carry the principles of tone production a step further than mere syllables. I sang the little song through in its entirety, and then Ternina would analyze it, praising me for what I had done well, and censuring, in no measured terms, what had impressed her unfavorably. Not a syllable escaped her. Then we would go over the song again, bettering the good points and polishing up the weak ones—improving tone here, color there, diction in a third place. We worked note for note, word for word, but when the lesson was over, I knew the song.

Advancing with Care

Mme. Ternina kept me at this routine throughout one full year, assuring me, however, that other pu-

pils required a much longer period. By that time, my voice was securely placed, and I was able to progress from one register of range to the other, without the slightest unevenness. Only then was I allowed to begin the study of serious songs. Schubert's *Der Neugierige* was the first.

The second year of study followed the same plan as the first. I never sang *forte*, and I began each day's work with vocalises in the middle and upper registers, combining them finally, into a full scale. I was not allowed to begin operatic rôles until I had studied five years. The first rôles given me were extremely "vocal" ones, like *Leonora* in "Il Trovatore", where there is much *legato* singing, not much *forte*, and a fine sweep of melodic line. After five years of study, I passed my state examinations, and made my operatic début as *Leonora*, at the age of twenty, in Zagreb.

Such was my vocal training, and I speak of it only in terms of what has been good for me. Vocal problems are too individual to permit of general or dogmatic pronouncements. The only advice one may safely offer to all is to remember the goal of singing well. Make sure the voice is well placed, and that it "sits" easily in place, before attempting a study of repertoire. Spend a period of study on art songs before venturing on operatic rôles. Begin with those rôles that can be most readily mastered by the still maturing voice. After that, be alert to learn, to improve, to master any vocal situation that may arise.

There are very practical reasons for advancing slowly. The singer who aspires to difficult rôles too soon, places himself at a disadvantage which may seriously harm his future development. The art of breath control, for instance, is important in more ways than the fundamental projection of tone. No one should attempt the study of opera until the breath control is so well mastered that he can encompass long phrases without thought of breath. The dramatic play of opera, which is as important as the singing, makes great demands upon the supply of breath, and the singer who is not absolute master of its technic often finds himself suddenly unable to project his tones, because the breath has been spent in physical action.

Any form of exercise uses up breath. In acting, great strides or animated gestures make their demands on the breath supply, purely as exercise. In addition, the singer must manage his tones on the same supply of breath, and he must do so as easily as though he were standing quite still. This double draining of the single breath supply requires the utmost care. It is for this reason that operatic work must await the advanced period of study. Even the experienced artist must constantly watch the management of breath, so

that there will always be sufficient to carry him through tonal projection and dramatic play at the same time. You will notice that the great *Nile Scene* in "Aida" usually finds the prima donna in a contemplative mood, without too much action. That is because of the enormous vocal demands of the scene, the musical line of which calls for eight measure phrases, to be taken on a single breath. The singing of *Lieder* is less taxing physically, because the interpreter is relieved of any bodily gesture. It is in the study of these songs that one develops phrasing and with it, poise.

My own practice routine is made up of half-hour intervals, in the early morning hours, with a brief period of rest between them. I warm up my voice in the upper register, singing *piano* vocalises that encompass only a few notes at a time. When the voice is warmed, and the vocal cords are vibrating freely, I go through my full range, singing scales and exercises. I find this system beneficial for my own needs, and trace it back to early counsel on sparing the middle voice. After two such half-hour periods, I am ready for work on rôles and songs. And, finally, I return to the importance of practicing *piano*. Loud singing ruins the development of *piano* tones, *legato* phrasing, and vocal line. Ultimately, it ruins the voice itself.

Hints for Improving the Technic of the Bellows

(Continued from Page 781)

sounded. Let the sound cease abruptly with the accent and not drag along into a groan.

We are often asked how many measures one should play with the outward and closing action of the bellows. That is like asking a singer how many words he should sing before he takes a breath. Let us always think in terms of phrases and musical sentences and get entirely away from the mechanical part of the bellows action. We cannot stray far, if we think always of how a singer would divide his song into phrases or how a violinist would arrange his bowing.

Maintaining an Even Tone

A common fault is to produce a very firm tone with the beginning of the outward and closing action of the bellows action and then to permit it to diminish. Let us remember that perfect bellows technic requires that the player should be able to produce an absolute evenness of tone, no matter in what position the bellows may be.

After this has been mastered, the accordionist may then experiment with tonal shading and build up the tone to a climax, then diminish at will. Any technical exercises may be practiced for this purpose.

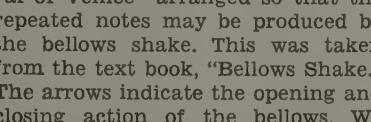
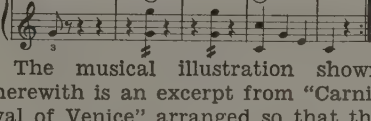
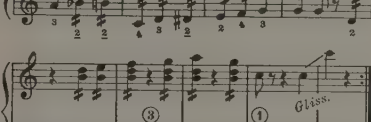
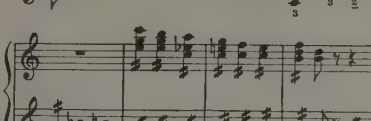
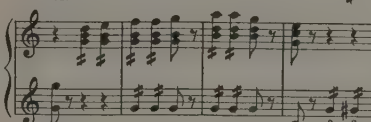
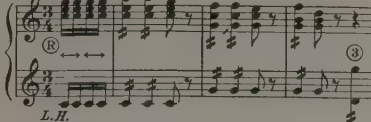
We can recommend no better practice for perfecting the bellows technic than the bellows shake. When this was originally introduced in accordion music it was not taken seriously but was considered a sort of fad or musical trick. It soon became apparent, however, that the bellows shake is a very necessary part of technic, since it is the best possible method for producing rapidly repeated notes distinctly.

Ex. 1

Bellows Shake to be used only on the repeated sixteenth notes.

Moderato

R.H.



The musical illustration shown herewith is an excerpt from "Carnival of Venice" arranged so that the repeated notes may be produced by the bellows shake. This was taken from the text book, "Bellows Shake." The arrows indicate the opening and closing action of the bellows. We believe it will provide interesting material for bellows practice.

Letters to THE ETUDE

Hands Together

TO THE ETUDE:

Referring to a discussion in a past issue of THE ETUDE as to why the left hand of all untrained pianists reports before the right hand, may I be permitted to add my mite?

Years ago I read in a magazine, I think it was THE ETUDE, an account of a scientist who rigged up an electric apparatus for measuring the time it takes for an impulse to travel from the brain to the ends of the fingers. All astronomers are so timed, I believe.

However, he found that an impulse traveled down the left side of the body much faster than down the right side. If that be a fact, it accounts for the left hand reporting first in piano playing.

It seems to me the easiest way to correct this fault is by reversing the movement. Force the right hand to report first. By using any five finger exercise, or any other for that matter, and zig-zagging the notes so as to make the right hand come first and the left hand to follow, will in a short time give control of the right hand so that both hands can be played in unison. It is not quite so easy as it sounds but a little practice will help a lot.—C. Y.

(After all, this trouble is but a result of careless thinking—or lack of thought. Why not just learn to think straight. The hands do only what the mind suggests. Think simultaneously through the fingers of the two hands and they will drop together. In three and a half decades of teaching, we never knew this to fail. With all respect for the opinions of the writer, it does seem a needless waste of time to learn a wrong way of playing, to correct another error "on a guess." Why not strike directly at this error, by just checking up on our brain so that it "thinks straight?" Take your choice of methods.—Ed.)

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The Mystery of Sound Effects in the Radio Studio

(Continued from Page 776)

For years satisfied millions of enthusiastic kiddies several nights a week.

The door slam serves radio dramatists even more faithfully than the telephone does the legitimate dramatist. It establishes entrances and exits, so the characters are not always having to say, "Here comes Aunt Effie," or "Now that Ronald has gone to the office . . ." Door slams are thus almost certain to be called for in the script of any radio play, whether it be laid in palace, novel, or haunted house. Until 1931, door slams on the radio were hit-or-miss affairs with which it was impossible to interpret dramatic nuances. Sometimes the sound-effect man created a slam by lifting the lid of a studio grand piano and letting it drop; sometimes he clashed two music stands together; at best, he had a tiny door and frame, six or eight inches high, and daintily slammed it when the cue came. All these makeshifts were unsatisfactory, acoustically and emotionally. A nursery door closed by the mother of a sleeping child sounded like a door slammed in the heat of passion; a cell door closing on a convicted felon sounded no different from the door of a millionaire's town car.

Pierson and Kelly now have in their libraries more than twenty-five doors and as many windows—all full-sized, built to careful specifications, and completely equipped with hinges, knobs, locks, and lintels. Skimming at random through C.B.S.'s door library, you will find Screen, Automobile, Revolving, Cell, Speak-easy, and French. N.B.C. has all these, and also the portcullis we spoke of, not to mention a picket gate and several doors that squeak.

The question of squeaky doors finds Kelly and Pierson sharply divided. Kelly goes in for realism, and keeps begging his friends to be on the lookout for squeaky hinges. "Don't throw away your squeaky hinges, men!" he exhorts the N.B.C. staff, by memo. "Send them into the sound-effects department, and we will exchange them for hinges that do not squeak." Pierson, on the other hand, has applied his analytical mind to the problem and reached a totally different philosophy. "There are door squeaks, stair squeaks, windshield-wiper squeaks, shoe squeaks, rigging squeaks, and pig squeaks," he has said in explaining his approach to the problem. "The man who tries to mold them into doors, stairs, windshield wipers, rigging, and pigs is only going to drive himself crazy. It is better to work up each squeak separately and time it in with any other effect you want. Even doors guaranteed to squeak do not always squeak on cue." Mr. Pierson's squeak

effects—compact, violinlike affairs of catgut, wood, and leather, with tuning pegs, are filed away in individual boxes, and give him an undeniable edge over Kelly.

The echo has only recently been conquered. Five years ago, a radio actor who wished his voice to echo was forced to shout into the sounding board of an open piano—an unsatisfactory trick, on the whole, since there was no control over what resulted. Kelly now relies on an "echo organ", a battery of tubes varying in length from thirty to a hundred and twenty-five feet. The sound to be repeated is piped through a tube—a short tube for a nearby echo, a long one for distance—and picked up by another microphone. Pierson experimented with this device, but gave it up in favor of an echo chamber. This is a labyrinth of concrete passageways built into a room on the fifth floor of the Columbia Broadcasting Building, with a loudspeaker at one end of the maze and a microphone at the other. The sound comes out of the loudspeaker at the same time it goes on the air, travels through the maze, and is picked up by the microphone at the other end. This mechanically achieved delay of a fraction of a second results in the effect of an echo. The time lag in the echo can be controlled by moving the microphone about in the labyrinth, nearer or further away from the loudspeaker. "Twenty feet gives you a small courtroom, ninety feet Madison Square Garden," Mr. Pierson says.

The Radio Gun

The C.B.S. Sound Effects Library contains the only gun ever designed especially for radio broadcasts. The story of the quest for the ideal shot starts back in 1927, when John Carlile, who later became production manager of C.B.S., was arranging an Armistice Day program. Innocently thinking to impart realism to a round of shots fired during the ceremonies, he brought a squad of Marines with rifles from the Navy Yard. In rehearsal, their salvo sounded very much like an earthquake, so for the actual performance Mr. Carlile beat on a cardboard box with a curtain rod. The effect was a success, but the deception rankled, and he made a vow some day to produce a real gun that would sound well over the air. He got nowhere with the idea, however, until 1931, when he met a man named Max Uhlig, who had a similar obsession. Uhlig was a sound-effect man at the Paramount laboratories, working on Betty Boop cartoons, but his heart was in radio gunfire. Night after night, he would stay late in the laboratory, stuffing cotton and gunpowder down the muzzles of guns and firing them into microphones. Mr. Carlile hired Uhlig, gave him the freedom of the C.B.S. arsenal, arranged to have the Colt firearms people carry out his

ideas, and waited. He had to wait seven years, while the Sound Effects Department struggled along with cap pistols and the like, but finally he was rewarded. The Uhlig-Colt radio revolver, a solid-nosed arrangement firing a special blank cartridge and capable of producing a beautiful, plain report without smell or smoke, was first used in August, 1933, in a Gangbuster program. C.B.S. considered itself well rewarded for the years of research.

However forehanded the sound-effect crews may be in storing up noises, they cannot anticipate the demands of every script. Orson Welles proved to be a special problem: his programs called for all sorts of unheard-of effects, and he could be satisfied with nothing short of perfection. It was Welles who nosed through a dozen housewares stores before he found the right basket for the guillotine sequence in "A Tale of Two Cities," Welles who insisted that the sound-effect men really play billiards for a sequence in "The 39 Steps," Welles who almost suffocated inside a wooden box in an effort to perfect the hollow laugh he wanted for Count Dracula.

Another effect required for the memorable Welles "Dracula" was the sound of a wooden stake being driven through a vampire's heart. The C.B.S. sound man had, after due thought, provided a chunky savoy cabbage and a sharpened broomstick for the occasion. Welles auditioned the savoy cabbage at an afternoon rehearsal. "Much too leafy," he said when it was over. "Drill a hole in the cabbage and fill it with water. We need blood." This was tried, but still Welles was dissatisfied. "Too leaky," he said. They tried everything anyone could think of with the cabbage, but presently it became plain that Welles' mind was wandering. At last he said, "Bring a watermelon." Two porters rushed out, and returned ten minutes later with a watermelon. It was laid on a table before a microphone. Welles stepped from the control booth, seized a hammer, and took a crack at the melon. Even the studio audience shuddered at the sound. That night, on a coast-to-coast network, he gave millions of listeners nightmares with what, even though it be produced with a melon and hammer, is indubitably the sound a stake would make piercing the heart of an undead body.

Special Problems

Television, if it catches on, will probably complicate the sound-effect man's problems. He will have to be just as adept as he has ever been at invoking an airplane out of an electric fan or café society out of a glass and swizzlestick and he will also have to synchronize this wizardry with large casts and unwieldy stage props. Briefly, his new job will be to see that the hinge squeaks only when the door is swinging. These,

however, are mechanical matters which technicians doubtless will work out when the necessity arrives. At the moment, your real sound-effect artist is concerned not with television but with the abstract in sound, and already music is being electrically distorted over the radio to suggest discordant emotional states. One radio director places great faith in an oscillator, which produces a constant humming. "By itself, a low-pitched oscillator sounds like fog," he says. "With a very low sustained note on the organ, a high-pitched oscillator will sound like being seasick. Properly used with other noise sources, oscillators can give the impression of a person taking ether or fainting." Obviously, the sound-effect artist is only waiting for an O'Neill to give him a psychological drama to interpret, not forgetting door slams and squeaky hinges.

Music in Film-land

(Continued from Page 780)

Beginning with the days of the free lancers and the song pluggers, the plot encompasses the emergence of such figures as Irving Berlin and George Gershwin. Mindful of the nostalgic value of old-time songs, which served him so well in "Alexander's Ragtime Band", Mr. Zanuck has introduced such tunes as *America, I Love You* (which had audiences standing on their seats and cheering when Sophie Tucker sang it in 1915), *Goodbye Broadway, Hello France, Get Out And Get Under, K-K-K-Katie, Smiles*, and *Pack Up Your Troubles*. There are also original numbers by Mack Gordon and Harry Warren. At no time, perhaps, has popular (or popularized) music played such a vital part and carried such telling influence in the lives of everyday people, as it has in the past seven or eight years; "Tin Pan Alley" records this development and shows what makes the wheels go 'round. Alice Faye (credited with being "the screen's foremost song plugger") and Betty Grable carry the feminine leads.

Walt Disney's "Fantasia", scheduled for its New York opening in mid-November, and due to be shown to the nation subsequently, will receive more detailed treatment in the next issue, when it will be available to audiences outside the metropolitan area. For the present, let it suffice that a score put together from some half-dozen masterpieces of classic repertory, under the musical direction of Leopold Stokowski, should make this picture one of prime interest to music lovers.

"When we turn to the past for wisdom we become cowardly. We decide then not to do anything but echo what they did in the past."

FRETTED INSTRUMENTS

Mauro Giuliani

By
George C. Krick

DURING THE LATTER PART of the 18th Century Italy gave to the world many famous guitarists, amongst whom the name of Mauro Giuliani stands out pre-eminently. Born in Bologna in 1780 Giuliani's early life was devoted to the study of the violin and guitar, but after a few years the latter became his favorite instrument and received his undivided attention. Endowed with more than ordinary ability and aptitude for music study he soon formed a style of playing totally different from that in vogue in Italy up to that time. Excepting his rudimentary lessons Giuliani was entirely self-taught, yet he soon surpassed all previous masters of the guitar; in fact, he might be called the founder of a distinct and refined school of guitar playing. His style of composition also far outshone that of the most renowned of former writers and his works even to-day remain a living monument to his genius. Before he was twenty years of age he had given many concerts in his native land and his unerring, brilliant technic and powerful, sonorous tone won for him the reputation as the outstanding guitar virtuoso of Italy.

Now followed a continental tour that took him to Paris and other important musical centers and his fame spread throughout the length and breadth of Europe. Towards the close of the year 1807 he reached Vienna, where he soon established himself as virtuoso, composer and teacher and there he associated with the leading musicians of the city who held him in highest esteem; he became the intimate friend of Haydn, Hummel, Diabelli, Moscheles and Mayseder and was a welcome visitor in the homes of the aristocracy. Amongst his pupils we find the two Polish virtuosi, J. N. Bobrowicz and F. Horetzky, the Archduchess of Austria, the Princess Hohenzollern, the Duke of Sermonetta and Count George of Waldstein. At this time Giuliani composed some duets for guitar and piano, which he frequently performed in public with Hummel or Moscheles at the piano. He also introduced in his concerts the terz guitar, a smaller instrument with shorter strings tuned a minor third

higher than the regular guitar, producing a more brilliant tone. Some writers have given Giuliani credit for inventing this instrument, but it is a fact that it had been in use for some years previously; Giuliani, however, used it more extensively and wrote many pieces for terz guitar with accompaniment of string quartet, orchestra or piano.

Concerts and Soirees

In 1815 he was engaged with the violinist, Mayseder, the pianist, Hummel, and a violoncellist from the royal opera, in giving what they named the "Ducaten Concerte"; also a series of six musical soirees in the Royal Botanical Gardens of Schoenbrunn in the presence of the royal family and the nobility. For these concerts Hummel wrote his Op. 62, Op. 63, and Op. 66, "Grand Serenades", for piano, guitar, violin and violoncello; also "The Sentinel, Op. 74", for voice with accompaniment of piano, guitar, violin and violoncello. After the departure of Hummel from Vienna, Moscheles joined Giuliani and Mayseder and these artists appeared together in all important cities of Germany.

In 1821 Giuliani left Vienna to return to his native land and for several years was busy giving recitals in Rome, Naples and other Italian music centers. Subsequently he traveled through Holland, Germany and Russia, and finally reached St. Petersburg where his reception was so flattering that he stayed there for a number of years.

In 1833 he visited London, where his playing aroused much enthusiasm. Here it was that he met for the first time his most distinguished and only rival, Ferdinand Sor who was well known to the London public. The playing of these two artists was of a different style and soon each had numerous adherents amongst the English musical public, whose interest in the guitar was never greater than during this period.

In June 1836 he was again performing in London and later we find him returning to Vienna, the scene of his early triumphs where he lived until his death in 1840.

An English critic said of him, "Giuliani's expression and tone in guitar playing are astonishing. He vocalized his *adagios* to a degree impossible to be imagined by those who never heard him, his melody in slow movements was no longer like the short, *staccato* of the piano, re-

(Continued on Page 787)

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Like Audience, Like Artist

"I was playing at Oxford. Except for the first few rows where the dons and their wives were sitting, the audience consisted entirely of young people. And they were so keen, so attentive; you cannot imagine. I had thought that in England, as in some other countries, the new generation had no interest in music. But no. I could feel that they were interested as soon as I began. And I must tell you, it was not at all an easy programme. To tell the truth, I had been a little nervous. But when that feeling came to me, the feeling that they were vitally interested after all, I was very, very happy." (These last words were not spoken in the prima donna's expansive manner, but with grave deliberation.) "So happy, in fact, that I myself became young again."

—Sergei Rachmaninoff.

Recent Records You Will Enjoy

(Continued from Page 774)

music are Musicraft's "Chinese Classical Music" (set 44), played upon ancient instruments by Professor Wei Chung Loh, and Columbia's "A Program of Mexican Music," sponsored by the Museum of Modern Art in New York City (set M-414). The latter set, performed by American and Mexican musicians under the direction of Carlos Chavez, presents music chosen from the programs heard at the Museum of Modern Art during its recent exhibition of Twenty Centuries of Mexican Art. There are six selections in this album; they include traditional Mexican and Indian compositions, as well as a Pre-Conquest Aztec piece rendered with old instruments. Several of the numbers employ a chorus. If you do not wish the entire album, you would be wise to acquire the first disc, containing "Sones Mariachi," an arrangement of music native to the central Pacific states of Mexico, which has been most effectively arranged by Blas Galindo, a full-blooded Indian.

The Chinese album introduces an accomplished Oriental musician who first came to this country in 1939 to raise funds for medical aid to his native country. This is the finest album of its kind ever issued in this country, and deserves to be heard by a wide audience. Professor Loh, who is head of the Ta Tung National Music Research Institute, is an accomplished musician. Here he performs on five instruments, the Ehrhu (a two-stringed violin), the Pi-pa (a plucked string instrument), the Ching (a seven stringed instrument, regarded as the most illustrious of all Chinese instruments), and the Phoenix and Ti-tze bamboo flutes. There is a haunting beauty to these old instruments, and to the music that Professor Loh plays, that cannot be done full justice in a few words. These excellently recorded discs will delight all music lovers. Neither of the above sets should be regarded purely as exotic music; each contains music of universal appeal.

Jesus Mariá Sanromá, Arthur Fiedler, and the Boston "Pops" Orchestra give a brilliant and expressive performance of the late George Gershwin's "Piano Concerto in F major" (Victor set M-690). This is by far the finest recorded performances of a Gershwin work, from almost every angle. For the first time we hear the concerto performed in its entirety; for the Roy Bargy-Paul Whiteman version (Decca) is cut. Hearing this set we realize why Gershwin was regarded as an outstanding musician of his times. The work may be considered uneven by many, but most listeners will agree that here for the first time are fully revealed on re-

cords those flashes of genius which earned Gershwin the admiration of so many musicians. This is an American work that belongs in everyone's collection.

The Coolidge Quartet perform Beethoven's "Quartet No. 4, in C

minor, Op. 18, No. 4" with polished style and tonal purity (Victor set M-696). The one other recording of this fine work is by the Lener String Quartet, dating from 1937. There is a greater breadth and power to this music than either the Coolidge or

the Lener Quartets attain in their respective performances.

Several months ago, Columbia issued a brilliant recording of Ravel's "Introduction and Allegro," at which time we intimated that it might better have been called a "Harp Concerto," since it features that instrument. Victor now brings forward a recording of this work played by the French harpist, Lily Laskine, with the Calvet Quartet, Marcel Moyse, flutist, and Ulysse Delecluse, clarinetist (discs 4509/10). Although this latter set offers a finer grained performance than did the Columbia one, the recording here—made several years ago in France—hardly does notable justice to the tonal coloring of Ravel's ingenious score.

There is a quiet beauty in Arthur Foote's *A Night Piece*, for flute and string quartet. This is music of rewarding tranquility, showing this American composer's rare gift for sustaining an expressive poetic mood. It is splendidly played in the Columbia recording (disc 70339-D) by John Wummer, flutist, and the Dorian String Quartet.

Andre Kostelanetz, with his orchestra, has made a set of charming selections called the "Music of Victor Herbert" (Columbia set M-415). The melodies lend themselves well to the Kostelanetz treatment, and the conductor plays them with a smooth rich tone and apparent affection.

Admirers of Lotte Lehmann will find the soprano's rendition of eleven of the twenty-four songs that make up Schubert's "Die Winterreise" cycle among the best she has done for the phonograph in this country (Victor set M-692). Her spontaneity and ability to color her voice will please many music lovers, although those who adhere to traditions may find that these same qualities frequently lead the singer from the paths of legitimate vocalism. Again, those who feel that these songs are essentially masculine will hardly find the warm feminine qualities of Madame Lehmann's voice persuasive in all the songs she has elected to sing. Paul Ulanowsky accompanies her at the piano in these records.

Marian Anderson sings Scarlatti's *Se Florindo È Fedele* far more convincingly than she does Purcell's *When I am Laid in Earth* from "Dido and Aeneas" (Victor disc 17257). Perhaps the lack of an orchestral background prevented the singer from sustaining the rhythmic line, although her voice brings the necessary somber hues to this famous lament. Kosti Vehanen is at the piano.

Irene Jessner, soprano of the Metropolitan Opera Company, is heard to better advantage in *Marietta's Lied* from Korngold's "Die Tote Stadt" than she is in *La Mama Morta* from Giordano's "Andrea Chénier" (Victor disc 17256). Jessner lacks the requisite Latin temperament, which, for example, the late

WHY COPYING OF COPYRIGHTED MUSIC BY HAND OR OTHERWISE IS ILLEGAL

In an editorial in *THE ETUDE* for July, 1940, we called our readers' attention to the fact that copying copyrighted music is illegal. Many people seemed to have the idea that the law was violated only if the music was printed and offered for sale. This is distinctly not the case. Anyone who copies by hand—or otherwise—any piece of copyrighted music, without the permission of the owner of the copyright, is a law breaker. One *ETUDE* correspondent wanted further information upon this subject, and we are pleased to present the following from the offices of our legal counsel, Duane, Morris & Heckscher.

"Your reader was quite correct in asking if the Editorial is based on the Copyright Act of March 4th, 1909. That Act, with its amendments, is collected in 17 U. S. Code Annotated, Sections 1 to 63, and supersedes all former statutes on the subject of Copyright. The Act became effective July 1st, 1909.

"Section 1 of the Act gives to the copyright owner the exclusive right (a) 'to print, reprint, publish, copy and vend the copyrighted work; . . . (e) to perform a copyrighted work published for profit, if it be a musical composition, and for the purpose of public performance for profit; and for the purposes set forth in sub-section (a) hereof, to make any arrangement or setting of it or of the melody of it and any system of notation or any form of record of which the thought of the author may be recorded and from which it may be read or reproduced . . .'

"You will note that in sub-section (a), the Act forbids, inter alia, the copying of a copyrighted work. It seems to me that the part of the Editorial which probably interested your reader was the statement that copying pieces rather than buying individual copies is forbidden by the Act.

"An excellent case which substantiates this statement in the Editorial is *McMillan v. King*, 223 Fed. Rep. 862. In that case, a teacher in a tutoring school had been copying passages out of a book on economics and distributing these copies to his pupils during his lectures. The holder of the copyright was granted an injunction forbidding the further distribution of these copies. The Court, in granting the injunction, went so far as to say that it made no difference whether or not any direct financial loss was shown to have been caused by the copying in order to obtain an injunction, nor that the copies were distributed to the students without charge.

"There are numerous other cases on the general subject. You might care to forward the following additional citations to your reader:

Fred Fiske, Inc. v. Dillingham, 298 Fed. Rep. 145
Buck v. Russo, 25 Fed. Supp. 317."

Claudio Muzio brought to this latter aria in her recording (Columbia 9107-M).

Sound Waves Over the World

(Continued from Page 779)

plays his pet recordings. His choice of music is just as unusual and original as his particular line of Jabberwocky, which by the way is often satirical and given to sly pokes at the foibles of radio. You might hear one time a South African dance recording on his broadcast, and another time either an English Music Hall ditty or some nonsensical number by a singing comedian he particularly admires. They say Morgan had lib sixty per cent of his program.

Do you know that "Campana's First Nighter" began recently its eleventh season on the air over the Columbia Broadcasting System (Tuesday nights); and that Eric Sagerquist, musical director for the program, plays on a famous Klotz violin which once belonged to Eugene Ysaÿe? That Edward G. Robinson is in his fourth season on the air in the racket-busting drama series "Big Town" (Wednesday evenings—CBS), and that Ona Munson continues as his leading lady and Leith Stevens' orchestra again supplies transitional music?

The Etude Music Lover's Bookshelf

(Continued from Page 736)

publishing houses, and so on, with a full description of Bayreuth, characters and where they appear in Wagner's various works, bibliography of over one hundred titles and authors about Wagner and leading motives of the music dramas.

The book is so well done that it will become a "must" to all but the smallest libraries. The writer has uncovered a lot of material which will be new to Americans. Much of this is very informative. For instance, the author presents the eight programs which Wagner conducted in London, in 1855, with the London Philharmonic Society. For this he received \$1000.00 (\$125.00 a concert), which in this day seems almost microscopically small, in comparison with the fees received by virtuoso conductors. The programs are interesting in that only two of Wagner's own compositions appear upon them. Beethoven's name appears eight times; Mozart's seven; Weber's, seven; Haydn's, three. Mendelssohn's compositions appear five times, despite the fact that Wagner, five years before, had written his "Judentum in Musik" to prove that the Jews were not an artistic people.

The writer has often wished for a well codified book of this type, to

answer the hundred and one questions constantly arising about the enormous activities of this amazing genius.

"A Richard Wagner Dictionary"
Author: Edward M. Terry
Pages: 216
Price: \$2.25
Publishers: The H. W. Wilson Co.

MUSIC AND THE MODERN WORLD

Rollo H. Myers, an English musical philosopher, engages himself upon this very serious and comprehensive topic, about which volumes have been written. In two hundred and four pages, one can touch only the high spots; and this he does in very sound and illuminating fashion, for those who have already become acquainted with the fundamental principles of musical aesthetics. It is not a book to be read hurriedly. Your reviewer endeavors to make these discussions of new books helpful to those who may be contemplating making additions to their musical libraries. It is therefore necessary for us to note that, in order to enjoy this book, one must have a knowledge of a large number of representative works, ancient and modern, upon which the writer makes many illuminating comments.

"Music in the Modern World"
Author: Rollo H. Myers
Pages: 204
Price: 6s net (\$3.00)
Publishers: In England, Edward Arnold & Co.
Publishers: In America, Longmans, Green and Co.

Mauro Giuliani

(Continued from Page 785)

quiring a profusion of harmony to cover up the deficient sustention of the notes, but it was invested with a character, sustained and penetrating. In a word, he made the instrument sing."

Many Original Works

Giuliani was a prolific composer for his instrument and during his lifetime the Opus numbers of his published compositions reached 150 while more than one hundred remained in manuscript. It is a curious fact that his most difficult works were written during his early career, and were evidently intended for use in his own concerts. The others were undoubtedly written for his pupils and amateur players.

The "Grand Concertos for Guitar", Op. 36, Op. 70, and Op. 103, with accompaniment of full orchestra or string quartet, are unrivalled in guitar literature and their performance requires an artist of the first order.

There are numerous quartets, quintets and sextets for guitar and strings, duets for guitar and violin or flute. In these duets we find the rarest and choicest melodies and

harmonies; and they display to every possible advantage the characteristics, capabilities and beauties of both instruments. The best known of the duets for guitar and violin (or flute) are Op. numbers 25, 52, 76, 77, 81, 85, 126 and 127. For two guitars, there are Op. numbers 35, 66, 116, 130 and 137; while for guitar and piano the Op. numbers 68, 104 and 113 are most effective. For guitar solo, *Rondretto, Op. 4; Grand Sonata, Op. 15; Sonata Eroica, Op. 150; and Grande Overture, Op. 61*, all are written in the classic style and they would give grace to the program of any artist.

Lack of space prohibits listing of

many more of his compositions that show the master guitarist and inspired composer.

Of great interest to the present day guitar student are Giuliani's technical studies and concert Etudes. These include "120 Right Hand Studies, Op. 1", interval studies in thirds, sixths, octaves, tenths, special studies in ornaments, and so on; "24 Arpeggio Studies, Op. 100"; "Pavillon, Op. 30", thirty-two graded pieces for the student; "8 Graded Pieces, Op. 148"; "Etudes of Medium Difficulty, Op. 111"; "6 Preludes, Op. 83", exemplifying the art of modulation; and "25 Concert Etudes, Op. 48", for advanced players.

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The Junior Etude

Edited by
ELIZABETH A. GEST

Traffic Summons

By Cornelia W. Hurlbut

Jane had just returned from her piano lesson. "I do think fingering is a bother," she complained to her aunt.

"Most young students feel that way about it," answered Aunt Nelle; "I suppose I would feel that way too, if I did not know how important a matter correct fingering is," she added. "But let us try a new game."

"Oh, good!" exclaimed Jane. "You know I just love games. What is the new game?"

"It is called Traffic Summons. Do you know what a traffic summons is?"

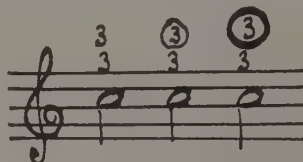
"Certainly," answered Jane, "it is what you get from the policeman if you park too long, or in the wrong place, or go by a red light or anything like that."

"Then what happens?" asked her aunt.

"Then you have to go to the police station and pay a fine, and if you don't pay it you go to jail."

"Well now, you play your piece and if you play the wrong fingering I will give you a traffic summons; we will write the fingering twice above the

note—that is your ticket. All week you watch the places that have two numbers. Then on Saturday we will erase every one that is correct, which will mean you have paid your fine. All those that you still neglect we will send to jail, with a red circle around the number. You know you do not want your fingers to get in



the jail, because it is very hard to erase a red circle."

"Maybe I will not get any red circles," said Jane. "I'll be very careful about it. This game is going to be fun," she added.

Whistle, Hum or Sing (Game)

By Gladys Hutchinson

Each player is given a slip of paper upon which has been written the name of a very familiar tune. On the reverse side of the slip has been written a forfeit. The players draw the slips, and must whistle, hum or sing a phrase or two of the melody called for. If the player cannot do this, so that the other players can recognize the melody, he looks on the back of his slip and pays the forfeit called for. (Forfeits may be like those used in other children's games.)

Have you ever taken part in a TOY RECITAL? Why not get one up this year and have it about the middle of December, or earlier?

ALL the pieces played must have names relating to toys; each performer brings to the recital the toy about which his piece is named. For instance, if Johnny plays the *Soldiers' March* by Schumann, he brings a little tin soldier; if Ruth plays the *Doll's Waltz*, by Poldini, she brings a little doll; and each performer lays the toy on top of the piano or on a table as he comes forward to play.

But this is not half the fun!

Everybody in the audience—everybody—brings a toy, too, for their admission. So this makes a big collection of toys, and at the end of the recital these are gathered up and put in a basket, or some other con-

Extra! Extra!

All About the Toy Recital

tainer. Then, a few days before Christmas, they are distributed among the children in hospital wards, or in orphanages, or among the poor children of the town who do not have many toys.

So why not get up a toy recital this year? Speak to your teacher about it, and if you are working on other pieces perhaps she will let you lay them aside until you learn your toy piece. You will enjoy the idea and it will make you feel good.

Good? Yes, because it will be a good recital, given in a good cause, and lots of good toys will be given to lots of good children, and that will make them feel good, too, and happy. And remember there are lots of other good children in the world this year who cannot be happy. Then tell the Junior Etude about it.

The Violin Maker

By Martha M. Stewart

Harry carefully placed his violin in its snug case, and a dreamy look came into his eyes as he tucked the green velvet cloth over its reddish-brown wood.

"Gee, Miss Owens," Harry interrupted his silent thoughts, "I wish I knew just where my violin came from and who made it."

"Of course you do, Harry," Miss Owens smiled. "I rather imagine we all wonder what type of person made our violin and what he thought about as he put it under his chin for the first time, to check its tone."

She closed the piano part of Harry's piece and put it with his other music. "But then," she went on, "you do know something about your violin."

"Yes"—Harry nodded—"I know it was made somewhere in Italy about 1750, but that's all."

"But is it not wonderful to know that someone, almost two hundred years ago in a faraway land made your violin, carving it carefully from fine pieces of wood, putting it together, and varnishing it so it would have such a sweet, throbbing tone?"

Harry then picked up his little black case and his music and walked toward the studio door. "Maybe some day—somehow I'll know about him."

"Perhaps so," replied Miss Owens.

After he left the studio, Harry found himself walking toward the woods at the end of town. He often went there to practice amid the twittering of the birds and the faint rustle of the leaves as the wind swept through them.

He walked to his favorite spot near a winding creek and sat down be-

neath the overhanging branches of a large oak tree.

"Oh, I wish I knew something about the man who made my violin," he thought aloud as he placed his violin case on the moss-covered ground.

He closed his eyes as he leaned back against the rough tree trunk, but he leaned forward with a start when he heard a tiny, high voice exclaim, "Oho, you would, would you?"

Harry blinked as he saw a little dryad standing on his violin case, laughing as he swayed back and forth.

"Who are you? Where did you come from?" Harry questioned breathlessly.

"I'm the Wishes-Come-True Dryad of these woods," the wee fellow replied, "and I heard you wish to know something about the maker of your violin."

"Oh, yes! I wish to know that more than anything else in the world!" Harry exclaimed eagerly.

"Well, now, Harry," the dryad cried, "you close your eyes and open them when I say, 'Wish a wish and 'tis here.'"

Harry closed his eyes so tightly that they hurt and then he heard a



The Violin Maker

wee voice almost shriek, "Wish a wish and 'tis here."

Slowly, carefully, Harry opened his eyes as though afraid that he might see nothing but the rippling creek and the moss-covered ground but no—there was a little, old man sitting on a wooden bench, carving—guess what? Yes, it was a violin.

A small boy walked up to the old man, and Harry heard him ask, "Grandfather, why do you carve the violin all day long?"

(Continued on next page)

The Violin Maker (Continued)

The little man peered down at the boy, and Harry could see that his eyes were twinkling and his lips were laughing as he replied, "So little boys like you may make lovely music, or lovely music makes the hearts of people and of birds and of brooks and of flowers sing all day long."

"But grandfather, it takes so long or you to make a violin, and you work so very hard. Don't you get very, very tired?"

"No, no, not when I think of the sweet melodies that boys and girls will play on my violins. If I thought they would not make the melodies beautiful, then perhaps I *would* be sad and tired. But they will understand and practice and make them sweet and beautiful. I know they will."

The little, old man nodded his head and looked down at the piece of wood he was carving.

"Oh," said Harry, "that looks like

part of my violin. I wish I knew if it were."

"Yes, it was," a familiar voice answered. Harry looked and saw the Wishes - Come - True - Dryad still standing on his violin case. He looked back to where he had seen the old man carving the violin, but he and the little boy were no longer there. Then Harry turned his head to thank the little dryad, but he was gone, too. The moss seemed greener, and the birds' songs seemed sweeter as Harry stood up with his violin case tucked snugly under his arm.

"And I *will* make my music sweet and beautiful," Harry said aloud. "I will practice more than ever and very, very carefully, for it would be dreadful to disappoint the little man who worked so hard to carve a violin so that I could make the hearts of people and of birds and of brooks and of flowers sing all day long."

Clyde's Football Practice

By Mary Furze Risch

Clyde glanced at the clock as he began his practice. Through the open window came shouts and laughter as the high school football team, in their new orange and black were running down to the field, playing "catch" as they ran. "Some day," Clyde said to himself, "I'll have a suit like that and play on the Simpson High team. But now I have to practice my piano lesson."

As he opened his book his mind was with the team. He was thinking of fifty yard lines and—"Say, I know something!" he said to himself. Well, what do you think? Keyboards and football. What do you know? My hands are two teams. Sure they are. Thumbs on middle C, the fifty-yard

line. Each finger makes a mistake; that hand is thrown for a three-yard loss. But the side with the smallest score wins here, not the highest. The game will be the length of the piece, with no time out, and no substitutions. No fourth finger going in to play for little finger. No, sir! And, Oh, boy, is this going to be hard!"

So intent was Clyde during his practice that he was startled when his mother opened the door and said, "Come on, Clyde. Did you hear me call? It is supper time and you have been practicing an hour and a half."

A Summer Concert (Prize winner, Class B)

The first summer concert I ever attended was at the "Water Gate" on the Potomac River. The orchestra played while on a barge on the water. The barge looked just like a real stage, decorated in blue and yellow, with big lights flashing on it. The audience was tremendous and many people who were not seated on the shore were in canoes on the water. The music was wonderful and the whole effect charming, and I enjoyed it very much indeed.

Mary Elizabeth Long (Age 12),
District of Columbia

DEAR JUNIOR ETUDE:

I am what might be called a music fan as I play the flute and piano and come from a musical family. My father is a band director and sings; while my mother plays piano and my sister plays both piano and clarinet. I am enclosing an original poem called "Music."

From your friend,
ELIZABETH FLETCHER (Age 14),
Illinois

Honorable Mention for June Beheading Puzzle:

Fred Caporaletti; Don Lipsitt; Lucille Schalk; Joan B. Ford; Anna Louise Kyle; Josephine R. Ricko; Mary Elizabeth Long; Larry Brown; Romano Mascetti; Louis Gates; Harriet Henderson; Alva Carson; Betty Lou Myers; Hilda Daniels; Mary Ella Tansman; Beth Todhunter; Earl Anderson; Charles Eugene Edwards; Marian Edwards; Shirley Colvin; Anderson Whitney; Paula James; Mary Ellen White; Bertha Nieheimer; Janet Dickerman; Betty Jane Loftus; John Ganet; Elsa McMurtry; Agatha Drake; Dolores Tourangeau.

Junior Etude Contest

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under sixteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

Class A, fourteen to sixteen years of age; Class B, eleven to fourteen; Class C, under eleven years. Names of prize winners, and their contributions, will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given honorable mention.

SUBJECT FOR THIS MONTH

"Schumann"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than November 15th. Winners will appear in the February issue.

CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
- Write on one side of paper only and do not use a typewriter.
- Do not have anyone copy your work for you.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.

Puzzle in Contrasts

By E. Mendes

Find the opposites to the following words. When correctly arranged the first letters will give the name of a famous composer.

Word:

Opposite:

- | | |
|--------------|-------|
| 1. Little | |
| 2. Always | |
| 3. Difficult | |
| 4. Mild | |
| 5. False | |
| 6. Shut | |
| 7. Late | |
| 8. Low | |
| 9. West | |

Answers must give all words as well as composer's name.

Answers to June Beheading Puzzle:

1, H-aunt; 2, A-gate; 3, N-ever; 4, D-rake; 5, E-late; 6, L-east. HANDEL.

Musical Mother Goose

By H. L. C.
Success

"Where are you going, my little maid?"

"To give a recital, sir," she said.

"How did you learn so well to play?"

"I practiced carefully every day."

DEAR JUNIOR ETUDE:

We have a club called the Music Lovers' Club which meets every two months. At the meetings we talk about what music means to us, which music is best and about the lives of the great composers. We plan to give a party for the Senior Music Lovers' Club soon. We are also going to give a party or a play for our parents. We have little club pins, shaped like grand pianos and edged in gold. They are very pretty.

From your friend,
RUTH D. BEANE (Age 13),
New Hampshire



Juniors of Joplin, Missouri, in costume recital

Prize Winners for June Beheading Puzzle:

Class A, Ruth Adolph, Texas. Class B, Arthur Leavitt, Washington.

A Summer Concert (Prize winner, Class C)

The children in my neighborhood are going to get together to give a summer concert, and we are going to make our own instruments! We can make tambourines by fastening bottle caps loosely on large covers from tin containers. A drum can be a coffee can with spoons for drum sticks. An Indian rattle can be a baking powder can with stones inside and a string tied around it for a handle. We can make sand blocks of two pieces of wood covered with sand paper. We can hum on a comb covered with tissue paper. We can make cymbals of two tin covers and clap them together.

We are going to meet once a week to practice and later give our concert for other children, or any grown-ups who want to come.

Joan Mary Bromberg (Age 9),
Wisconsin

Honorable Mention for June Essays:

Robert Jordahl; Aline Jewell; Patricia Cole; Martha Jane Lancaster; Alice Neuscheler; Dolores Tourangeau; Charles Eugene Edwards; Helen Hunt; Doris Peterson; Ethel Mann; George Conway; Russell Roberts; Alfa Berson; Eunice Smithers; Phyllis Conway; Annabell Carson; May Stockwell; Katherine McKay; Lillian Robinson; Irene Goldman; Mary Belle Recktor; Patsy Grant; Virginia Farwell; Stella Holden; June Schwartz; Ellen Whiteman; Harry Lewis; Ruth McSwain; George Ellison; Anna Marie Fleck.



Juniors of Scarborough-on-Hudson, New York, in Mother Goose playlet

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST
TO ALL MUSIC LOVERS

THE COVER FOR THIS MONTH—These are days for a realization of our blessings in America, and with the desire to carry a Thanksgiving thought in the cover for this issue THE ETUDE MUSIC MAGAZINE feels that it was very fortunate in being able to secure from the photograph library of Underwood & Underwood, New York, so fine a Thanksgiving family group as is pictured on this cover. Here the three generations of an American family are pictured and with the aid of an artist the cover has been completed to give in words and music the basic theme of this great American religious holiday.

CHRISTMAS MUSICAL GREETING FOLDERS—Those who want Christmas greeting folders with a musical aspect have a choice of six different designs in the folders which may be secured from the Theodore Presser Co. at 5c each, including envelope, or 50c a dozen. In dozen lots the customer has the privilege of specifying an assortment if desired.

These musical greeting folders cannot be sent "On Approval" since they represent special seasonable items, but for the convenience of those wishing to see one of each the Theodore Presser Co. will supply a single sample set of the six for 25c, including the envelope.

The six different folders have been named as follows: *Silent Night* Folder, *A Song of Best Wishes* Folder, *Lyre and Wreath* Folder, *Joy to the World* Folder, *Carol Star Beams* Folder, and *The World in Solemn Stillness* Folder.

SONGS FROM MOTHER GOOSE, *Set to Music* by Sidney Homer—Truly a collection of songs for "young or old". In this compilation, Sidney Homer revolutionizes the idea that Mother Goose rhymes are solely for children. So unique are the thirty-five Mother Goose rhymes contained in this collection that their lilting melodies and jocund texts will make them a highlight in the encore repertoire of the concert artist. Written within the range of the child voice and the medium range of the adult voice, youngsters and oldsters alike will enjoy singing "Old King Cole", "Little Boy Blue" and the others. An ideal collection for home "sings", grade and high school combined assemblies or other groups where the song leader finds it difficult to suggest numbers suitable for

Advance of Publication Offers

—November 1940—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

CHILD'S OWN BOOK—FOSTER—TAPPER.....	.10
CHILD'S OWN BOOK—NEVIN—TAPPER.....	.10
CLASSIC MASTERS DUET BOOK—PIANO—BEER.....	.35
CLASSICS FOR THE CHURCH PIANIST—EARHART.....	.50
EIGHTEEN MINIATURE SKETCHES—PIANO—WRIGHT.....	.20
FIRST SOLO ALBUM—WOOD WIND OR BRASS INSTRUMENT AND PIANO—WEBBER.....	.50
MAGIC FEATHER OF MOTHER GOOSE, THE—JUVENILE OPERETTA—AUSTIN AND SAWYER.....	.30
MY OWN HYMN BOOK—EASY PIANO COLLECTION—RICHTER.....	.30
MY PIANO BOOK—RICHTER.....	.25
ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS—EASY PIANO COLLECTION—ROBINSON.....	.40
SONGS FROM MOTHER GOOSE—HOMER.....	.40

combined singing by older and younger groups.

This book is being offered in advance of publication for the low cash price of 40 cents, postpaid—delivery to be made just as soon as the book is received from the printers.

CHRISTMAS MUSIC—To many of our readers the approach of Christmas is still of little concern. Mindful of the importance of their portion of forthcoming festive programs, far-sighted supervisors and choir directors long since have selected and ordered for their needs—have rehearsals well under way. There is still time, however, to plan and prepare a satisfactory program if you start now. May we suggest therefore that you order a selection from the following list "On Approval" with the privilege of returning whatever may not be suitable for your needs?

Upon many will fall the responsibility of presenting Christmas programs with juveniles. To those we suggest:

Operettas

Santa Claus' Party, by Louis F. Gottschalk (.10)

The Crosspatch Fairies, by Norwood Dale (.60)

In Santa Claus Land, by Gertrude M. Rohrer (.60)

A Jolly Christmas, by Chas. H. Gabriel (.40)

Toy Symphonies

The Coming of Santa Claus, by Frank L. Eyer (.50)

A Snowy Christmas Eve, by Allene K. Bixby (.50)

For Junior and Senior High School choral groups:

Unison

14871 While Shepherds Watched—Richter (.10)

11045 All Hail the King—Nevin (.08)

11574 Jesus Was a Baby—Long (.10)

Treble—Two Part

12077 Hark! The Christmas Bells Are Ringing—Ward (.10)

13429 Two Christmas Carols—Matthews (.10)

14195 The Christ-Child's Star—Somervell (.15)

Treble—Three Part

14296 Around the Manger—Beach (.10)

651 Say, Where Is He Born?—Mendelssohn (.12)

12557 Lo, How a Rose—Praetorius (.10)

Treble—Four Part

10588 Tryste Noel—Bullard (.15)

13199 Merry Yuletide—Rimsky-Korsakoff (.12)

Male Voices

14194 Hark! A Burst of Heavenly Music—Nevin (.10)

12704 Oh Come, All Ye Faithful—Reading (.20)

Anthems—Mixed Voices

10200 Angels from the Realms of Glory—Bullard (.15)

11425 The Blessed Lullaby—Nevin (.10)

12248 The Child Christ—Marzo (.12)

10360 The Child Jesus Comes—Manney (.15)

13744 Break Forth, O Beauteous Heavenly Light—Bach (.08)

14416 The Holy Birth—McCollin (.15)

To volunteer choir directors searching for a Christmas cantata we recommend "While Shepherds Watched", by Lawrence Keating (.60)

For music supervisors wishing to present a nationalistic Christmas program we have compiled the following list:

14617 Czech Carol of the Cattlemen—Arr. Gaul (SATB) (.15)

13691 Six Old French Carols—Arr. Manney (SATB) (.10)

14998 Mexican Shelter Carol—Arr. Gaul (SATB divided, with children's chorus) (.15)

13267 The Three Kings (Catalonian Carol)—Arr. Schindler (5-part) (SATTB) (.15)

15035 The Little Jesu of Braga (Portuguese Christmas Canzone)—Arr. Gaul-Bailey (SSA) (.15)

20255 Three Slovak Christmas Carols—Arr. Kountz (SATB) (.10)

21424 Companions, Raise Your Cheerful Song (Ancient Irish Carol)—Arr. Hopkins (SATB) (A Cappella) (.10)

21425 O Fir Tree, Dark (Swedish Carol)—Arr. Hopkins (SATB) (.10)

21227 Three Polish Christmas Carols—Arr. Hopkins (SATB) (.15)

Organ Solos

Rhapsody on Christmas Themes—Gigout (.60)

Instrumental

Twelve Christmas Carols for Brass Choir—Arr. Wyre (7 Parts and Piano, Complete, \$1.00)

For prompt and individual attention merely address a communication to us stating your Christmas music needs.

CLASSICS FOR THE CHURCH PIANIST, *Compiled by Lucile Earhart*—Realizing her congregation deserved the best, Lucile Earhart (herself a church pianist) compiled this volume of all-classics for use in the church service. Preludes and Offertories are included and Bach, Handel, Brahms, Mozart are but a few of the masters represented. No problem confronting the church pianist has been overlooked and all selections are well within the pianistic abilities of the average player. Each number included will lend dignity to and beautify the church service and each number is worthy of concert performance.

This volume will come as a welcome addition to the library of the church pianist.

A single copy of *Classics for the Church Pianist* may be ordered now at the special advance of publication price, 50c postpaid.

MY PIANO BOOK, by Ada Richter—It is never good to ask the tiny tot to concentrate on one thing too long, and therefore the average preparatory book for kindergarten piano pupils is not lengthy, and very often it is asking too much of the youngster to go from such preparatory books into the average first instructor. Here is a book that supplements the preparatory book and leads into the larger instruction book. One new point is all that is attempted in each lesson and, of course, from step to step is a very gradual moving up of the little tot's playing ability. Melody is paramount. All in all, whether used in class or private instruction of little piano beginners, teachers will find this book assuring gratifying results.

Advance of publication cash price for a single copy 25 cents, postpaid.

CLASSIC MASTERS DUET BOOK, *For the Piano, by Leopold J. Beer*—The wealth of good materials published for pianists today is almost unbelievable. Students and virtuosos alike now can find, in the mass of available literature, music to fill their every need. The intelligent arranging and transcribing of standard works and the composing of new numbers by persons who have a true conception of the instrument has brought about this extremely favorable situation. Of course the master compositions have always been the mainstay of any good repertoire and that is true now more than ever before. Even the young beginner can play simplified versions of many numbers that heretofore have been "programmed" by accomplished pianists only.

This volume of one piano, four-hand arrangements, for instance, is only medium difficult even though it contains compositions by Handel, Mozart, Couperin, Rameau, Scarlatti, Marpurg, Kirnberger, Kuhnau, Krebs, Há-Bler and Kirchner. Furthermore, the numbers included are not the better known compositions of these masters but, instead, hitherto unpublished or forgotten gems in the ancient dance forms discovered by Mr. Beer in the libraries and music archives of his native Vienna.

Pianists who are capable of playing third and fourth grade music are sure to find this duet book a welcome addition to their library. Single copies may be ordered now at the special advance of publication cash price of 35 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—NEVIN, by Thomas Tapper—When we think of favorite American composers we are certain to think of Ethelbert

Nevin. In his short lifetime he wrote many beautiful numbers which have endeared themselves to the hearts of music lovers the world over. His *Mighty Lak' a Rose, Water Scenes* (with *Narcissus*), *The Rosary*, as well as *Dawn, Gondoliers, Venetian Love*

Song and Good Night, which constitute his suite *A Day in Venice*, have won for him an enviable niche in the annals of American music. The melodic gift that was his is our priceless heritage in these compositions and the many others that flowed from his prolific pen.

The story of Nevin the composer and Nevin the man is truly inspiring, especially to young folks, and therefore it should prove to be a valuable addition to the *Child's Own Book of Great Musicians* series. It will include the same features as the forthcoming *Child's Own Book of Great Musicians—Foster*, described elsewhere in this same section of THE ETUDE.

In advance of publication, the special cash price is 10 cents, postpaid.

MY OWN HYMN BOOK, *Favorite Hymns in Easy Arrangements for Piano*, by Ada Richter—Children do like things for their very own and advantage may be taken of this fact by the teacher of young piano beginners. It is easy to understand the added incentive to master the art of bringing forth music at the keyboard when the young pianist has his or her very own book, giving musical arrangements that he or she can handle of hymns that there has been pleasure in singing in Sunday School and in Church.

This book gives a generous number of hymns dear to Christian hearts and in the choice selection given there are numbers for the special religious festival occasions such as Easter, Thanksgiving, and Christmas. The genius for making satisfactory but easy-to-play piano arrangements which Mrs. Richter demonstrated in her very successful books *My First Song Book* and *Play and Sing* is evidenced in these presentations of hymns for young piano pupils.

While the work is in preparation orders will be accepted for single copies at the special advance of publication cash price of 30 cents, postpaid, delivery to be made as soon as the book is published. No orders for this book can be filled outside of the United States and its Possessions.

THE MAGIC FEATHER OF MOTHER GOOSE, *An Operetta for Children, Book and Lyrics by Juanita Austin, Music by Henry S. Sawyer*—Teachers looking for a sure-fire juvenile operetta will welcome the publication of *The Magic Feather of Mother Goose*. It is filled with forty-five minutes of enjoyment for participants and audience.

Melodic, singable tunes kept within the range of the child voice, and easy but picturesque dances, are climaxed with a birthday party at which Mother Goose presides and introduces her beloved nursery characters.

Stage setting and costuming present no problems and are quite effective in their

simplicity. Should a teacher wish to elaborate there are unlimited possibilities in setting, costuming, dancing and additional Mother Goose characters.

It lends itself to any branch of school activity—Music Department, Physical Education Department, Nursery School, a Parent-Teachers presentation and a host of others. The rhythm band may play an important role in the way of an overture or accompaniment.

A single copy of this operetta may be ordered now at the special advance of publication cash price of 30 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—FOSTER, by Thomas Tapper—During the last several months there has been an ever-increasing revival of interest in American music.

Schools, colleges, universities, civic organizations and music clubs throughout the country now are featuring American compositions more than ever before and in many instances entire programs are devoted to our favorite musical sons. This is a small but extremely vital part of a general trend towards greater appreciation of Americanism in all of its phases. With this stimulated interest in "our" music, naturally there has been stimulated interest in "our" composers and the story behind their compositions. *American Opera and Its Composers* by Edward Ellsworth Hipsher and other similar volumes will tell that story to older people; *Child's Own Book of Great Musicians* will help to tell it to young people.

Stephen Collins Foster's biography will soon be added to this popular little booklet series. Up until a short time ago only the master composers (Bach, Mozart, Wagner, Liszt, Chopin, Tchaikowsky, etc.) were included, but recently a MacDowell book was issued as the sixteenth in the series and the first in an "American group". Foster's life story will be the second to be published in this new group. Of course, the usual interesting style will be employed and the loose leaf pages will be accompanied by the "cut-out" pictures, the heavy paper cover and the silk cord for binding in art style.

The special advance of publication cash price for a single copy is 10 cents, postpaid.

FIRST SOLO ALBUM, *For a Wood-Wind or a Brass Instrument, Arranged by Carl Webber*—Every young instrumentalist needs the "tonic-like" effect of a solo now and then to make him feel that he is "getting somewhere" and to lighten the burden of technical studies that must be mastered if he hopes to become an accomplished performer. Of course, solos serve another purpose also, since they put into practical use important points on fingering, tonguing, breath control, etc., that have just been taught. This work has been compiled to serve all of these purposes perfectly.

Mr. Webber is well qualified to select and arrange material such as this by virtue of his previous experience with beginning clarinetists, cornetists, trombonists, etc. By working with young bands and composing successfully for them he has learned not only the limitations of each instrument in the hands of a novice, but also what to expect of the average student. He knows that certain compositions are invariably most popular and best known by all youngsters when they

are ready to attempt their first solos no matter what instrument they play, and therefore, the contents are identical in each of these volumes:

Solo Book for C Instrument [Suitable for Flute, Oboe, and C Melody Saxophone]

Solo Book for B-flat Instrument [Suitable for Cornet, Trumpet, Soprano Saxophone, Tenor Saxophone, Clarinet, Baritone (Treble Clef), or Trombone (Treble Clef)]

Solo Book for E-flat Instrument [Suitable for E-flat Clarinet, Alto Saxophone, Baritone Saxophone, or Alto Horn]

Solo Book for Bass Clef Instrument [Suitable for Baritone, Euphonium, Trombone, Bassoon, or Bass]

Book for Piano Accompaniment

Included are *Blue Danube Waltz, Skater's Waltz, Theme from "Finlandia", Home on the Range, Merry Widow Waltz, Arkansas Traveler, Valse Triste, Dream of Love, Dark Eyes, and Country Gardens*. All of these numbers are something that they can hum, whistle or sing already, and therefore this is truly a *First Solo Album*.

While this new compilation is "on the press" single copies of any one of the above listed Solo Books with Piano Accompaniment may be ordered at the special cash price of 50 cents. The separate Solo Books are now specially priced at 25 cents each. Any such orders are postpaid.

EIGHTEEN MINIATURE SKETCHES, For the Piano, by N. Louise Wright—This volume solves many of the problems confronting the teacher of first and second grade piano pupils. Its primary purpose is to present the technical phases of teaching in a most attractive manner, removing all trace of the dull, drab and much disliked "study" element. Each selection approaches a problem through child interests and hobbies. "Pitter, Pitter, Pat", "Frog in the Meadow", "Organ Grinder", "An Autumn Day" and all the numbers contained in the *Eighteen Miniature Sketches* present basic training material in rhythm, fingering, phrasing, staccato and legato playing. The ideal teaching procedure of "approaching the unknown from the known" is followed throughout. Any of the sketches may be used as pupil recital material and each has a positive pupil appeal.

A single copy of this book may be ordered now at the special advance of publication cash price, 20c postpaid.

ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, For Young Pianists, by Grace Elizabeth Robins—Most of the progressive piano teacher of today will recall that when they were neophytes in piano playing teachers utilized easier arrangements of the classics, but in most cases these easier arrangements were not easy piano solos. Instead, they were simplified or abridged handlings for third and fourth grade piano pupils of classic compositions which, in their original forms, demanded the ability of fifth, sixth, and seventh grade students.

This book of *Once-Upon-a-Time Stories* includes piano solos so arranged from the music of the masters as to be ideal for use with the average boy or girl along in the first year of piano study. This early introduction to the music of

the classic composers is particularly interesting since the stories it contains from the lives of the composers and on the origin or inspiration of the various numbers gives added zest to the pupil's playing of the many fine musical gems given in this book. Such a book, which makes possible a fairly early appreciation of the classics, can do much toward firmly rooting in the pupil a desire to continue up through the steps of piano study to the ability that permits an extensive investigation of the master works.

This book, which will so enable the teacher to inspire the young pupil with the gleam of greater musical joys to come in years hence, may be subscribed for in advance of publication at the special advance offer price of 40 cents, postpaid.

ADVANCE OF PUBLICATION OFFER

WITHDRAWN—By the time those who sent in advance of publication orders for the following book are reading this note, they no doubt will have received their copies and have satisfied themselves as to the bargain they gained through having sent in their orders in advance of publication.

Twelve Preludes, from The Well-Tempered Clavichord, Book 1, by Johann Sebastian Bach, compiled by Orville A. Lindquist—This is an age of time-saving devices and Professor Lindquist, in using his intimate knowledge of the wealth of beautiful music existing in the voluminous works of Johann Sebastian Bach to bring forth this judiciously selected lot of one dozen of the charming *Preludes* from Book 1 of *The Well-Tempered Clavichord*, has performed a beneficial and labor-saving service for the busy piano teacher and average pupil. The retail price placed on this newly issued work is 60 cents.

CHANGES OF ADDRESS—When changing your address, notify us at least four weeks in advance, if possible. Please give both old and new addresses when sending notice of a change in residence.

SWINDLERS ARE ABOUT—We again caution our musical friends against paying money to strangers for subscriptions to THE ETUDE unless convinced of the responsibility of the canvasser. Pay no money before you read contract or receipt offered you by a stranger. Permit no changes in any contract offered. If in doubt, take the name and address of the man or woman, the company represented and send the full cash subscription price to us. We will give credit to the agent. Please follow these instructions to the letter. We cannot be responsible for the work of swindlers.

SUBSCRIPTIONS TO THE ETUDE ARE WELCOME CHRISTMAS GIFTS—Any one who is musical will welcome the monthly visit of THE ETUDE MUSIC MAGAZINE. A Christmas gift subscription is an all-year reminder of the thoughtfulness of the giver. Aside from this, subscriptions to THE ETUDE take the worry out of Christmas gift shopping. You simply send us \$2.50 with the name and address of the recipient and we will send a fine gift card bearing the name of the donor, to reach the music lover as nearly on Christmas morning as is possible.

Where two Christmas gift subscriptions are sent, they will be entered for \$4.00, a very substantial saving over the yearly rate.

Let THE ETUDE help you make Christmas shopping a pleasure, not a task.



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Electric Sandwich Grill: For toasting sandwiches or use as a grill, this electric toaster will prove very handy. It is 12½" long, 8¼" wide and 3½" high. Has an air-cooled black baked enamel base with pressed-in handles, drip spout and fitted drip cup and is finished in bright chromium. Your reward for securing two subscriptions.

Bread Tray: Here is a Bread Tray that is a little different. It is 11" x 6¼" and has a gracefully irregular rim with decorated ends. Its chromium finish is easily kept bright and new looking. Your reward for securing one subscription. (Not your own.)

Book Cover: This unique Book Cover is made of Florentine leather, has hand-laced edges and includes a page marker. A grand gift or prize. Your reward for securing one subscription. (Not your own.)

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Next Month

A BRILLIANT CHRISTMAS ISSUE

Christmas has always been a high moment in the history of *THE ETUDE*. This year you will find it at its best.



LAWRENCE TIBBETT

THE LITTLE TOWN OF BETHLEHEM, PA.

Bethlehem, the "Christmas City" of America, is a bustling industrial community of 60,000. Situated in the Pennsylvania Deutsch (Dutch) section it is alive with thrilling Christmas customs. This article by Jay Media will inspire you with the Christmas spirit.

LAWRENCE TIBBETT POINTS THE WAY

Lawrence Tibbett gives invaluable advice to young men and women about to enter the profession of music in a very helpful and illuminating article "There Is No Open Sesame".

MUSIC AS AN AVOCATION

During many years Mrs. Vincent Astor (Helen Huntington Astor) has been one of the most ardent promoters of music in New York City. She has set a magnificent example for music lovers everywhere. An able musician herself, her article in the Christmas *ETUDE* will be found an inspiration to all.

WHAT'S BEHIND THE POPULAR SONG

No more popular comedian on the stage, screen, or air has appeared during the past ten years than Eddie Cantor. What he has to say about presenting a popular song immediately becomes news. Read his captivating article in December.

OUR MUSICAL BEGINNINGS IN THE SOUTHWEST

Our musical progress in the Southwest has been a great surprise to all who have investigated it. You will be delighted with the picturesque article by Mr. Erna Buchel Koeh'ler.

The World of Music

(Continued from Page 723)

CHARLES KULLMAN, outstanding young American tenor and member of the Metropolitan Opera Company, has been engaged to sing Mahler's "Das Lied von der Erde" with the Cleveland Orchestra under Artur Rodzinski on November 7th and 9th; and with the Philharmonic-Symphony Orchestra of New York, under Bruno Walter, on January 23rd and 24th.

MRS. MARY LOUISE CURTIS BOK, founder of the Curtis Institute of Music in Philadelphia, has given ten thousand dollars toward building a theater at Tanglewood for the Berkshire Symphonic Festival, Serge Koussevitzky has announced. With the completion of the theater, the festival will be able to include opera, next season. Twelve thousand dollars has also been given toward the construction of a new hall for chamber music. The Curtis Institute of Music, Inc., has offered to finance a group of their outstanding students to attend the Berkshire Summer School in future summers.

OTTO KLEMPERER, giant conductor of the Los Angeles Philharmonic Orchestra, has completed a new score for four soloists, mixed choir and orchestra, entitled "Trinity", the premiere of which will doubtless take place in the East during the coming season.

THE NATIONAL ORCHESTRAL ASSOCIATION announces that its Gabrilowitsch Memorial Series of five concerts at Carnegie Hall, New York City, will for the first time, this season, be devoted to the works of one composer—Brahms. The three soloists chosen for the Brahms Cycle are: Leonard Shure and Aleksandr Helmann, pianists, and Ruth Posselt, violinist. Leon Barzin, Musical Director of the organization, will conduct all concerts.

JACK PEPPER, former member of the Los Angeles Philharmonic Quartet, has joined the Coolidge Quartet as its second violinist, to replace Nicolai Berezowsky.

LOU GEHRIG is having no difficulty filling the season's box at Town Hall, New York City, which was donated to him by the Town Hall concert department under Kenneth Klein, to be used by under-privileged boys and girls with whom Mr. Gehrig comes in contact in his work as a member of the Parole Commission of New York. This is the opening of a movement instituted by Town Hall to make fine music available to those young people who may find it not only a pleasure but also a force for social rehabilitation.

THE LONDON PHILHARMONIC ORCHESTRA has just completed the most successful tour in its history, playing to crowded houses throughout England.

GEORGE A. SLOAN, eminent industrial executive (not A. P. Sloan, chairman of General Motors), who was chairman of the Metropolitan Opera Fund, which raised over one million dollars last spring, has been elected president of the Metropolitan Opera Association, to succeed the late Paul D. Cravath. Mr. Sloan also received the award of the National Committee for Musical Appreciation "in recognition of his notable accomplishment in behalf of the Metropolitan Opera Association."

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC, A. Walter Kramer, president, has chosen for publication this year Bernard Wagenaar's "Third Quartet." It has been performed by the Curtis and the American Quartets and was given its first New York performance by the League of Composers, last March.

BERTHA BAUR, President Emeritus of the Cincinnati Conservatory of Music, passed away September 19th. She was a niece of Clara Baur, founder of the school, and for many years directed the activities of this distinguished institution.

GIULIO GATTI-CASAZZA, for twenty-seven years artistic director and impresario of the Metropolitan Opera in New York City, died in Ferrara, Italy, September 2nd. Under his regime, many of the world's greatest singers were discovered and developed, among them Kirsten Flagstad, who was the last of a great line of Gatti discoveries.

DR. JOHN M'E WARD, dean of Philadelphia church organists and a prominent physician for forty-nine years, died in Philadelphia, August 30th. He was seventy-seven years of age. For many years he was the president of the National Association of Organists.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

OF *THE ETUDE*, published Monthly at Philadelphia, Pennsylvania, for October 1, 1940. State of Pennsylvania } SS. County of Philadelphia }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared David W. Banks, who, having been duly sworn to according to law, deposes and says that he is the Business Manager of the Theodore Presser Company, publishers of *THE ETUDE* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher Theodore Presser Company, Philadelphia, Pennsylvania.
Editor James Francis Cooke, 38 Llanberris Rd., Bala-Cynwyd, Pennsylvania.
Managing Editor None.
Business Manager David W. Banks, 511 E. Darby Rd., Llanerch, Pennsylvania.

2. That the owners are:
Theodore Presser Company, Philadelphia, Pennsylvania.
The Presser Foundation, Philadelphia, Pennsylvania.
Estate of Theodore Presser, Philadelphia, Pennsylvania.
James Francis Cooke, 38 Llanberris Rd., Bala-Cynwyd, Pennsylvania.
Edwin B. Garrigues, Cambridge Apts., School Lane & Wissahickon Ave., Philadelphia, Pennsylvania.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting. It is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) DAVID W. BANKS, Business Mgr.
Sworn to and subscribed before me this 2nd day of October, 1940.

SEAL ALAN A. MCKINLEY, Notary Public
(My commission expires May 6, 1942)